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## GREATEST OF BACH FESTIVALS REVIVED

Bethlehem Once More Bears Standard of Cantor of Leipsic in Triumph

[From a Staff Correspondent.]

BETHLEHEM, PA., June 3.—After an interval of seven years, during the absence of Dr. J. Fred Wolle, the founder and former conductor, the Bach festivals were resumed in this city on Friday and Saturday, May 31 and June 1. With the exception of a greatly enlarged chorus, the substitution of the Philadelphia Orchestra for the partly amateur and professional orchestra before used, and the giving of the performances in the chapel of Lehigh University, the festival partook of the general characteristics of the festivals before given.

There was the same reverent attitude, the same eagerness to hear the works of the old cantor of Leipsic. The word reverent is used advisedly. The writer has attended many festivals in America and noted scenes of enthusiasm, ovations to artists, the spirit of festivity, but nowhere has he observed the same unity of feeling in the placing of the works of a master before the appreciation of the individual artists. There was no applause, a fact which is usually enough to cast a damper over all participating, but there was an atmosphere of appreciation which more than made up for the lack of approbative noise. One can imagine an audience gathering for a single Bach concert out of a desire to pay a compliment to the performers, but when there are four such concerts costing each two dollars a seat and the seats are filled for every concert by practically the same people it is *prima facie* evidence that there is another motive. All about me, as each number was finished, were heard comments, not on the work of the soloists, but about the beauty of the compositions. These comments were not based on the novelty of the work, but rather on a full appreciation of their beauties founded on the hearing of them many times in previous festivals. The ordinary concert audience does not sit hour after hour on hard church benches, only to comment on the beauty of the works, unless there be some other motive than the love of the sensational.

It is fitting, therefore, to speak first of the works given and then of the soloists. There were four sessions, two Friday and two Saturday. At the first session two of the church cantatas, "It Is Enough" and "Christian Stand with Sword in Hand," and a number of chorals were performed. At the second session two more of the church cantatas, "Soul, Array Thyself with Gladness" and "Strike, Oh Strike, Long-looked-for Hour," with more chorals and a movement from the Brandenburg Concerto in F Major, for orchestra, were given. The third and fourth sessions were given over to a rendition of the immortal Mass in B Minor. Because of its length and its demands on the chorus this work was given with an interval of two hours between the Gloria and the Credo.

The musical forces employed consisted of a chorus of 225 voices, Dr. J. Fred Wolle, conductor; an orchestra varying on the two days from twenty-five to forty men, as the exigencies of the situation demanded (from the Philadelphia Orchestra); the organ, presided over by T. Edgar Shields, the Trombone Choir and the following soloists: Mary Hissem De Moss, soprano; Gertrude Stein-Bailey, contralto; Nicholas Douty, tenor; Frank Croxton, basso.

The sessions of the former festivals were given in the old Moravian Church, but this year the need was felt of a larger auditorium and the performances were moved to the memorial chapel of Lehigh University, beautifully situated on the campus of that institution. The co-operation of the



LEON RAINS

This Eminent American Basso, Who Has Distinguished Himself as an Operatic and Concert Artist in Europe, Will Return to the United States Next Season for a Concert Tour

university authorities was an important factor in the success of the festival.

But one criticism may be made of the setting of the concerts. The chapel is a building of cruciform construction and possesses some of the acoustic imperfections of that style of building. These imperfections might be remedied were the chorus to be moved back to the extreme end of the chancel, elevated more, so that the orchestra would be lower than the chorus and the soloists, the latter occupying a position slightly higher than the orchestra, but lower than the chorus. It is possible that such an arrangement would bring the chorus and soloists within the focusing point of the chancel, leaving the orchestra slightly beyond, and would thus dispense with the overbalancing of tone which was noticeable at times, especially when the soloists were singing.

A unique feature, as at previous festivals, was the playing of the Trombone Choir. This organization of nine men, playing soprano, alto, tenor and bass trombones, prefaced each session with a number of chorals, played in the tower of the chapel and two chorals played off-stage before the two parts of the Mass. These men assist weekly at the services of the Moravian church and the choir is an institution the like of which no other town in America can boast.

The cantatas for the first session required principally the services of Mr. Croxton, bass; Mrs. DeMoss, soprano; the chorus and orchestra. As a matter of rec-

ord it may be said that the orchestra required consisted of the usual quintet of strings, the organ, oboe and, in the second cantata, a flute in addition.

"It Is Enough" is entitled a cantata for bass voice. It consists of arias and recitatives only there being no choruses. This work is a grueling test for any singer and more especially for a bass voice because of the florid passages. In the solo parts, as well as the choral parts, Bach has written as he would for an instrument, as we would say nowadays, though, in strict justice to the old master, his conception of the manner of writing for voice probably conformed to the standard of vocal technique of the day. There is no concession to the limits of the voice, the parts being high or low, to the extreme, as the carrying out of the musical idea demanded. It must not be forgotten that Bach did not write for solo voice with accompaniment, but that the solo voice was but a part, and not such an important part at that, of the general development scheme. In polyphonic work where the texture of the musical scheme is woven out of melodies and not harmonies the solo part cannot be other than subordinate to the development of the subjects. Furthermore, these subjects, not themes in our understanding of the word, were chosen because of their susceptibility to polyphonic development and thus, in many cases, are inherently unvoiced.

With this unvoiced structure, in many

[Continued on page 4]

## LOUIS KOEMMENICH SUCCEEDS DAMROSCH

New York Oratorio Society Selects New Director, Who Hails from Brooklyn

After receiving applications from many famous choral conductors of America and Europe for the post of director of the New York Oratorio Society to succeed Frank Damrosch, a special committee of that organization has selected Louis Koemmenich, of Brooklyn.

This action was taken at a meeting on Monday evening of the Board of Directors of the society at the Hotel Plaza. The appointment is for one year. Mr. Damrosch had for many years acted as conductor of what was for a long time the only large choral society in New York, and his recent resignation stirred interest throughout the country. At various times the names of Frank Van der Stucken, Dr. A. S. Vogt and of other prominent choral directors were mentioned as possible successors.

A special committee was appointed to recommend a conductor and after numerous meetings and careful consideration of many names presented the board chose Mr. Koemmenich as the man best suited to continue the work of the Society.

Mr. Koemmenich is fairly well known in this community and has had much experience as a conductor. He was born at Elberfeld, Germany, October 4, 1866, was a pupil of Anton Krause at Barmen, studied with Franz Kullak, W. Pfeiffer, A. Holländer and W. Tappert at Kullak's Academy, Berlin (1885-1887). He came to New York in 1890 and since then has been conductor of a number of singing societies in the East. From 1894 to 1902 he conducted the Brooklyn Sängerbund and following that was conductor of the Junger Männerchor of Philadelphia until 1910. Under his baton this chorus won a number of prizes and was everywhere recognized as one of the foremost male choruses in the country. He was for a year conductor of the Henry W. Savage Grand Opera Company and the Amberg Opera Company. He assumed the conductorship of the Brooklyn Sängerbund once more for the year 1909-1910.

He has also shown a decided gift of composition, having to his credit a number of songs and many choruses, two of which were awarded prizes at festivals, one in Brooklyn in 1900 and one in New York.

He possesses a strong personality, is energetic and decisive in manner.

### New Cincinnati Orchestra Leader Here

Dr. Ernst Kunwald, the new conductor of the Cincinnati Symphony Orchestra, arrived in New York from Europe on Tuesday last, on the *Kronprinzessin Cecilie*. Dr. Kunwald succeeds Leopold Stokowski, who resigned this Spring and who is now leading various European orchestras as guest conductor. This is not Dr. Kunwald's first visit to New York, as he was in the city several seasons ago as guest conductor of the Philharmonic.

### Pope Delighted with Paulist Choristers

ROME, June 4.—The Paulist Choristers sang for the Pope to-day, and he was delighted with their work. He declared that the choir was unrivaled, surpassing even the famous Sistine Choir of the Vatican. He presented each of the visitors with a medal and had his picture taken with them standing under an American flag. Among the numbers sung by the choir were an Ave Maria and another composition by an unknown composer of the fifteenth century.

### Stokowski to Succeed Pohlig

Leopold Stokowski, formerly director of the Cincinnati Orchestra, has been engaged to succeed Carl Pohlig as director of the Philadelphia Orchestra, at the close of next season.



## THREE-DAY FESTIVAL OF SWEDISH SONG

Twenty-Seven Societies Represented in Notable Philadelphia Gathering

PHILADELPHIA, June 4.—The Eastern Division of the American Union of Swedish Singers, representing twenty-seven singing societies in twenty-three cities in the East, opened a three days' music festival in this city last Thursday. The principal features were the concerts in the hall of Lulu Temple, on Thursday and Friday evening, by the chorus of about five hundred voices, composed of members of the various Scandinavian singing societies, with Gustav Holmquist, basso, of Chicago, and Mme. Marie Sundelius, soprano, of Boston, as soloists, and with the assistance of about forty members of the Philadelphia Orchestra, Stanley Mackey, conductor.

The festival was opened at noon on Thursday, May 30, with services in Old Swedes (Gloria Dei) Church, Christian and Swanson streets, the service including a song recital by the Swedish Glee Club, of Brooklyn, N. Y., which gave a recital in the same church twenty-five years ago, when the first Scandinavian song festival ever held in this country took place in this city.

At noon on Friday a chorus of two hundred male voices serenaded Mayor Blankenburg, who, with Mrs. Blankenburg and their adopted daughter, Miss Adolphson, received the visitors at City Hall with much cordiality. They complimented the chorus, which was under the direction of Professor Arvid Akerlind, general musical director of the Eastern Division, upon its singing of Swedish and American national anthems. The festival was made notable as the occasion of the first visit to Philadelphia of the Swedish Minister to the United States, W. A. F. Ekengren, who,

"Stenbocks Gossar," Korling; the Soldiers' Chorus from "Faust," and at the conclusion "America," with the full orchestra, the audience joining in. The men, who for the most part sing only as a pastime and for pure love of it, are possessed of voices naturally clear, true and sympathetic, and their singing shows, in addition to the effects of good training, the very spirit of earnestness and enthusiasm. In addition to the work of the combined chorus, selected members from the societies in different cities were heard in part songs and choruses, all of which were received with cordiality, each one being encored.

Of especial interest on Thursday evening was the appearance of the Singing Society Scandinavian Glee Club of Philadelphia, with Martin Maes as soloist. Mr. Maes, although sixty-five years of age, still possesses a tenor voice firm, clear and of ringing resonance, which he uses with remarkable ease, freedom and expression. The audience was amazed at his work and gave him a merited ovation. Mr. Maes, by the way, was the leading soloist at the Swedish song festival held in this city twenty-five years ago.

The special soloists were notably successful in their efforts to please, both Mme. Sundelius and Gustav Holmquist proving to be singers of distinguished ability. Mme. Sundelius, who has the advantage of a charming personality, sings with admirable fluency and brilliancy in tones of sparkling purity and freshness, her delivery of the "Ah, fors è lui" and "Sempere libera" arias from "Traviata" revealing her splendid ability as a coloratura singer. She was especially well liked in her sympathetic rendering of a group of Scandinavian songs by Sibelius, Sjögren and Grieg. Mr. Holmquist, a man of handsome and commanding presence, and with a voice of power, resonance and richness, which runs well up into the baritone register and is used with the utmost ease and facility, delighted with his impressive rendering of "O Ruddier than a Cherry," from Handel's "Acis and Galatea." This was strikingly contrasted by his second number, two Swedish ballads, "Kung Heimer och Aslog," by Soderman, and "Sotargossen," by Lindblad. The orchestra, under Mr. Mackey's skilful guidance, played several numbers with admirable effect, its principal selection being Grieg's "Peer Gynt" Suite. The chorus was directed by Arvid Akerlind and Nathalie Westbeck. Roth served efficiently as accompanist to the soloists in the encore numbers. The program for the second concert was similar to that of Thursday evening, though, of course, chorus and soloists varied their numbers, and members of societies other than those who had previously appeared were heard.

The officers of the Eastern Division of the American Union of Swedish Singers are: Captain Alfred J. Erickson, president; C. G. Bergendahl, treasurer;

Abel Holmstrand, festival treasurer; Ernst Nordstrom, New York, first vice-president; Adolph Jungstedt, Bridgeport, Conn., second vice-president; C. G. Hammarstrom, Jamestown, N. Y., recording secretary; Carl Englund, New York, financial secretary. The societies represented at the festival were as follows: Swedish Glee

## A MASTER OF DRAWING ROOM MUSIC

Singing and Teaching French Songs for Society in New York and Europe the Particular Mission of Léon Rennay, Baritone



Léon Rennay (Standing) and Arthur Shattuck, the Pianist, at Henley-on-the-Thames

HIS many drawing room appearances have made Léon Rennay, the baritone, a unique figure in the musical world. As Mr. Rennay explains it, "New York society was devoted to the art of Charles Gilibert while he was singing at the Manhattan Opera House, and he was kept busy appearing as an interpreter of French songs in the drawing rooms of society people. After Gilibert's death there was a void in the field of drawing room music, which was afterwards filled in part by Edmond Clément, while I have had the privilege of doing my share toward taking the place left vacant by the great French baritone.

"In contrast with the tastes of concert audiences in America in general, which seem to prefer the German school of song, the music lovers in New York drawing rooms have a decided preference for French songs. There are several reasons for this partiality. French is the language of refinement in art, and therefore it is natural that songs in that tongue should appeal to the artistic fancy of the portion of humanity which places the greatest emphasis upon refinement. Furthermore, French is the court language and the tongue employed most in travel, which is another factor in the acceptance of French songs by society.

"Greatest of all the influences which make the *chanson* a favorite with drawing-room audiences is the fact that the children of society people have French governesses and that language becomes almost as natural to them as their mother tongue. Many of the New York youngsters speak German, and there is one set of people which assiduously cultivates the Italian atmosphere, but French is a general medium of expression among society people. As a consequence I find audiences that understand my French songs without any process of mental translation, which takes attention from the song itself. In fashionable London I find the same liking for the products of the composers who dwell across the channel.

### Society People Apt Pupils

"As a result of the French education of society people they take readily to the study of *chanson* singing, and in my work with my pupils I am relieved to find that they do not have to learn the language along with their vocal training. Naturally they are quick at grasping the essentials of perfect enunciation in the singing of French. I do not believe in sending a pupil to another instructor for perfecting her enunciation any more than I would have a painting begun by one artist completed by another."

One of Mr. Rennay's talented pupils in New York society is Mrs. Robert Goelet, whose husband is one of the directors of the Metropolitan Opera Company. Enrico Caruso is quoted as having said of Mrs.

Goelet that she had the best voice of any amateur whom he had heard in America, and that she might have become one of the great singers of the world had she not married America's former "richest bachelor." Others of the baritone's pupils of social prominence are Mrs. Ogden Mills, Mrs. Foxhall Keene, Mrs. E. R. Thomas, Mrs. Leonard Thomas and Dorothea Kane.

Through courses of study in Paris fitted Mr. Rennay as an interpreter of *chansons*, and, in his career as an artist in the French capital, it was said of him that he sang in French better than any other American singer. The baritone had the additional advantage of appearing in recital with Saint-Saëns, Chaminade and Reynaldo Hahn, singing the songs of these French writers with the composers themselves at the piano.

"I am trying to persuade Reynaldo Hahn to make a tour of America with me next season," said Mr. Rennay, "and the only thing which deters him is his fear of the ocean. America would be interested in hearing programs of the Hahn songs with their creator as the accompanist."

### An Ardent Debussy Admirer

Mr. Rennay is also a devout worshiper at the shrine of Debussy. "I once started to sing a Debussy song at one of the great American country places, when the hostess exclaimed, 'Oh, please don't sing that! I can't make anything out of the muddle of Debussy's works, and I don't like them.'

"Let me convert you," I answered, and I went ahead to sing the song. The result was that I sang ten Debussy *chansons* and made that woman and her guests ardent Debussyites. It all depends upon the interpretation."

Last week Mr. Rennay sailed for Europe to take up his activities in London and Rome, according to his yearly custom. Fortunately the timing of the London season makes it possible for the American singer to conclude his engagements in this country in plenty of time to appear in some of the smart drawing rooms of London, where Mr. Rennay has a clientèle of the same social importance as that which greets him in the United States. He will give a public recital in the English metropolis.

Roman society knows Mr. Rennay as one of the three American artists who have sung before Queen Helena of Italy. After the London season he moves on to Rome for a series of appearances, finally returning to New York to begin another year.

K. S. C.

### Promising Young Violinist to Tour with Mme. Nordica

William Morse Rummel, violinist, has been engaged to assist Mme. Lillian Nordica on her Fall concert tour next season, under the direction of Frederic Shipman. Although still in his early twenties, Rummel has already won recognition from the musical public and the master musicians of the world. He has played with great success in Europe in recital, and as soloist with the big orchestras.



Old Swedes Church, Where the Recent Festival of the Eastern Division of the American Union of Swedish Singers Was Held in Philadelphia—Inset: Gustav Holmquist, the Chicago Basso, Who Was One of the Soloists

accompanied by several other diplomatic representatives, came to the city on Friday to give the greeting of King Gustav V to the assembled singers.

At the first of the two concerts, at Lulu Temple on Thursday evening, the chorus of united singers showed its efficiency and excellent training in the rendering of several numbers, including "Hör oss Svea" ("Hear Us, Svea"), by Wennerberg;

Abel Holmstrand, festival treasurer; Ernst Nordstrom, New York, first vice-president; Adolph Jungstedt, Bridgeport, Conn., second vice-president; C. G. Hammarstrom, Jamestown, N. Y., recording secretary; Carl Englund, New York, financial secretary. The societies represented at the festival were as follows: Swedish Glee

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## BRINGING MUSIC HOME TO THE POLYGLOT POPULATION OF THE EAST SIDE

First Open-Air Neighborhood Concert by New York Music School Settlement a Great Step in Advance for the Cause of Music for the Masses—East Third Street Jammed by Eager Auditors—Patriotic Airs the Most Popular—A Splendid Work in Behalf of Good American Citizenship—Two Orchestras and a Chorus Under David Mannes Contribute to Highly Praiseworthy Program



Flashlight photograph made for MUSICAL AMERICA by J. R. Gannon.

Part of the Audience and Part of the Performers in the First Open-Air Neighborhood Concert by the New York Music School Settlement

BEFORE an audience which jammed East Third street and crowded the windows of nearby tenements, David Mannes's young musicians from the New York Music School Settlement gave their first open air neighborhood concert on May 28 with such success as to make the event a great step in advance for the cause of music for the people.

For a long time Mr. Mannes has had the project in mind, and last week he arranged with Mayor Gaynor to have the street in front of the Settlement closed to traffic during the hours of the concert. On one side of the street a space was roped off sufficient to accommodate the two orchestras, and the chorus of the school, and police from the Fifth street station were on hand to keep the crowd from rushing the ropes. Strings of electric lights illuminated the Settlement building and a huge American flag was suspended above the heads of the listeners, most of whom had been born under other emblems. Besides the mob of enthusiasts that surged around the musicians the windows and fire escapes of the adjoining dwellings became private boxes for the lucky residents, while the staff of the Settlement and some of its good friends watched the proceedings from the windows of the school.

David Mannes took his position on an improvised platform to conduct the Senior Orchestra of the school, composed of strings alone, while Edgar S. Stowell officiated in a similar capacity with the Symphony Orchestra. In addition to these 120 students a chorus of eighty pupils of the voice department appeared under the baton of Mr. Mannes.

Although these young musicians gave some meritorious performances of serious music, the greatest enthusiasm of the eve-

ning greeted the singing of various national airs, in which Mr. Mannes took up a violin and led the combined forces of chorus and both orchestras. With an audience which included so many recent citizens of European countries, the remarkable and encouraging feature of the concert was the way in which these people joined in the patriotic songs of their adopted country. While "The Star Spangled Banner" aroused the patriotism of this newly American audience, the wildest demonstration of applause was that which followed the singing of "Yankee Doodle." The crowd sang with an energy which made the walls reverberate, and so great was the cheering at the close that Mr. Mannes repeated the number. Not content with one repetition the auditors at the windows banged on dishpans and raised a general tumult until "Yankee Doodle" was sung several times more. "Marching Through Georgia" was a second American air which was shouted lustily by these people whose fathers had lived in other countries at the time this song was first sung.

### Two Original Compositions

Next in interest to the patriotic melodies was the introduction of two original compositions, one of which was "The Music School Choral," written by Abram Flatow, an eighteen-year-old student of the school. This number was sung by the chorus as the opening selection of the concert. "For Thee, America," a new national anthem by Alexander Maloof, a young New York musician, made a profound impression as presented by the combined forces of the school.

Great good feeling prevailed between the audience and the musicians, all sorts of greetings passing between the listeners on the fire escapes and Mr. Mannes on the conductor's stand. The various numbers were announced to the crowd through a megaphone. Some idea of the serious purpose of the school may be gained from the list of numbers, which included the Prelude to "Die Meistersinger," Handel's Largo, the Mendelssohn "Spring Song"

and "The Beautiful Blue Danube," which set the audience humming.

Toward the end of the concert pattering rain drops sent the tympani player scurrying indoors with his instruments, while his comrades of the Symphony kept on playing Mendelssohn's "Wedding March." In spite of the rain the enthusiasts never moved and the conductor faced an unusual audience, standing in the rain with here and there a raised umbrella. Fortunately the shower blew over and Mr. Mannes concluded the concert with a fine performance of Gounod's "Gallia" by soloists, chorus and orchestra.

As the musicians packed up their instruments and prepared to depart the crowd still lingered as if in the hope of hearing more music, until the police dispersed them with the announcement, "It's all over."

### Future of the Project

While Mr. Mannes was receiving congratulations in the office of the Settlement he found time to talk of his impressions of the evening's concert and his hopes for the future of the project. "This was but a modest beginning," declared the director of the school, "and next year we intend to erect a platform and a sounding board, so that our music will be heard to the best advantage. We expect also to have a brass band as well as the orchestras, for the brass carries so much better in the open air. Pupils will be given every opportunity to perfect themselves as players of such instruments. We would like to train a new generation of brass and reed players so as to obviate the necessity of American orchestras depending upon European musicians for those choirs of the orchestral body.

"Our object in inaugurating these open air concerts for the people of the neighborhood is to help make them good American citizens. I believe that each neighborhood should have such concerts on Spring evenings. We are delighted at the way our audience received the patriotic airs and I hope to introduce a feature next year which will be most suggestive. That will be the playing of the national songs

of the various nationalities included in our audiences, arranged in a medley which will represent this country as the melting pot of the races, and closing with the American songs. When our audiences are inspired by the American patriotic songs they become better citizens of the United States, and when they absorb the refining qualities of good music they will become better citizens of the world." K. S. C.

### Aborn Spring Season Drawing to a Close

The annual Spring season of the Aborn English Grand Opera Companies is drawing to a close, the engagements of two organizations of the system ending last Saturday at Brooklyn and Pittsburgh; the Washington aggregation closing on June 9 and the Baltimore company continuing until June 29. This institution is continuing longer into the Summer this year than ever before, evidencing the solid growth of interest in grand opera in English. Bookings are now being arranged for four different organizations under this management on tour next season, including two Aborn English Grand Opera Companies in repertoire, one to cover the East and South and the other the North and West, and two spectacular revivals of "The Bohemian Girl," which will divide the territory in the same manner.

### New Laurels for Anna Case

On Friday, May 24, at the Keene, N. H., Festival, Anna Case, the young soprano of the Metropolitan Opera Company, scored another signal success. She was heard in the aria from "Mireille" as her solo number and also in the Quartet from "Rigoletto," the Sextet from "Lucia" and in the Finale and Prayer from "Lohengrin," with chorus and orchestra. The large audience present made its delight known by deafening applause. On Tuesday of this week Miss Case gave a recital at Salamanca, N. Y., which completes her early Summer bookings. In August she will be heard at three Summer resorts.



# GREATEST OF BACH FESTIVALS REVIVED

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cases, to start with, the modern singer is called on to execute vocal feats such as one reads about in books concerning the old Italian singers. There are long phrases, long-sustained high or low notes, wonderfully complicated rhythms, florid passages with tricky intervals, ornamental figures, almost every technical form evolved in the heyday of vocal coloratura.

## The Modern Singer's Handicap

This distinct form of vocal art the modern singer approaches with modern training in which the emotional is predominant. I know of no modern oratorios, operas or songs which demand one-tenth of the vocal technic required in these Bach works. That the singers at this festival achieved success is, therefore, a compliment to their perseverance and intelligence.

Mr. Croxton was further handicapped by the fact that he was chosen at almost the last minute. When he was asked to take the solo bass parts he was on tour with the Victor Herbert Orchestra, and after vainly asking that somebody else be chosen received his music at Oklahoma City only four weeks before the festival. As a result he was compelled to study between concerts, in hotels, trains, and all possible places, and reached New York only a few days before the festival. Other engagements kept him busy until the day before the festival. In the face of all of these odds Mr. Croxton deserves great credit for his work.

His recitatives in this cantata were delivered with authority and his arias were sung with vocal resource and understanding. At times there were differences of opinion between the orchestra and Mr. Croxton, undoubtedly due to the lack of rehearsals. His finest work in the first cantata was done in the first aria, the end of the second aria and in the final aria. In spite of the extreme range of the solo part Mr. Croxton's voice was fully adequate.

In passing, it may be mentioned that in the first two sessions the cantatas were all done in English. While some exception may be taken to the translations used, the fact of the works being done in English is worthy of commendation. Furthermore, both soloists and chorus enunciated most distinctly, so distinctly, in fact, that seldom was a word missed, this in spite of the unfavorable acoustics and the tremendous vocal difficulties under which all were laboring.

## Splendid Quality of Tone

Between the two cantatas the Bach Choir did its first singing of the festival. This was a choral, sung pianissimo, and with such a beautiful quality of tone that the audience, at its close, gave a vast sigh of contentment. Short and relatively unimportant as the choral was, it marked the high-water mark of the choral work and was a marvelous exhibition of tonal command.

"Christian, Stand with Sword in Hand" opened with a chorus, well done but not up to the standard of the preceding choral or the work in the B Minor Mass.

In the aria which followed Mrs. Bailey displayed a contralto of excellent quality and a knowledge of the score which stood her in good stead. She sang with authority and a style which showed much study of the work. The orchestra overbalanced her at times. In two recitatives Mr. Croxton and Mr. Doudy gave satisfactory accounts of themselves. Mrs. DeMoss did her first work of the festival in the aria which followed and her reading was clean-cut. The work was closed by a choral and was followed by several other chorals, adding much to the interest of the performance. As a whole the first session, while interesting, failed to come up to the standard of the remaining concerts.

The second session opened with the cantata, "Soul, Array Thyself with Gladness." This made use of the chorus, and all of the soloists, though the tenor and soprano had the greater part of the solo work to do. The opening chorus presented the choral forces in a much more favorable light than the little work which they did in the preceding cantata. This chorus was sung with a beautiful quality of tone and a repose and command of vocal resources which also marked all the remainder of the festival. Possibly the basses and tenors were a trifle weak, but this was remedied at the next day's session.

## Dr. Wolle's Work

At this place it may not be amiss to pay a tribute to Dr. Wolle. In a town of the size of Bethlehem it cannot be possible to find the vocal resources for a chorus such as might be found in a large city, but considering the work done the chorus is

nothing less than marvelous. It is noteworthy and follows the director with wonderful fidelity. In addition, it has been trained to such a point that vocal difficulties do not cause it to sacrifice its tone. The average audience does not appreciate the work necessary to train a chorus to this point, and especially in the works of Bach, where some sacrifice of tone might not be counted because of the tremendous difficulties. The chorus and Dr. Wolle deserve especial praise because, after a lapse of seven years, the chorus had to be almost entirely reconstructed. Such a result as was achieved must have meant almost daily rehearsals during the year.

Possible points of criticism consist almost

the orchestral parts used. Bach seldom completed his orchestral scores. Usually the figured bass and whatever obbligato part was to be used were the only parts fully indicated. At the performance, if there was an orchestra, the essential parts were written out. However, many of these parts are not now in existence and the result is that one has the option of performing the works with the bass and the obbligato parts only or else filling in the parts called for by the figured bass, on the organ or in the orchestra. It cannot be that Bach ever intended that only the figured bass and the obbligato parts were to be used, for that leaves the accompanying parts incomplete. Such a procedure is like using

The orchestral work, as a whole, was a feature of the festival.

The final cantata of the second session was a solo cantata for alto the "Strike, Oh Strike, Long-looked-for Hour." As far as the solo performances are concerned this was the finest work of the entire festival. Mrs. Bailey has sung this work at the festivals in other years and therefore brought to the performance a ripe interpretation and a thorough knowledge of her work. It is difficult for the modern singer to enter into the spirit of a composition which concerns itself with a longing for death, but Mrs. Bailey was artist enough to make the cantata sincerely effective. Her tonal work was excellent, her vocal technic entirely adequate, and her conception masterly. Several chorals completed the session.

## The Second Day's Sessions

Both the beginning of the Mass in B Minor and the first number sung at the opening of the second session devoted to that work open without an instrumental prelude. In the church service this was obviated by that part of the service which had gone before, but it is necessary in choral performances to arrange some method of giving the chorus the key. While this might be done by playing the chord on the organ it is characteristic of the careful attention to details throughout the festival that Dr. Wolle had arranged for the Trombone Choir to play a fitting choral off-stage as a cue. With the last note of the choral the chorus burst into the triumphal opening measures of the Kyrie. This opened the final two sessions which were devoted entirely to the Mass.

In a performance such as this was one loses all sight of the fact that the Mass was written more than 200 years ago. Bach has written with such an obvious sincerity and has so illumined his score with a certain humanness that although it is centuries old it still strikes the listener as live music.

This Mass is one of those compositions which appeal primarily because they are great music. The really great compositions, the obviously great ones which occur only once in a century, like the Beethoven Fifth Symphony, like Handel's "Messiah" and Mendelssohn's "Elijah," awake in their listeners a sense of awe, of reverence and appreciation, no matter how they are performed. Whether this Mass was performed well or ill is of little importance; it is great music and the audiences recognized it as such.

The opening chorus, with its magnificent and majestic opening followed by the orchestral interlude, the trenchant and really musical, not technical, fugal subject intoned first by the tenors and developed with a wealth of detail throughout all of the voices to a heavenly closing cadence, set a remarkably high standard for the work. The duet following, with its violin obbligato, displayed much study and a fine ensemble on the part of Mrs. De Moss and Mrs. Bailey. This duet was dynamically and tonally well worked out and was one of the best numbers of the mass. The second chorus was well done. The "Gloria in Excelsis" chorus, though marked Vivace, was taken at a rather slow and measured pace and might have gained had it been taken faster. While it probably gained in dignity by being taken *moderato* it lost much of the Gloria spirit, that of exultation, and made the florid passages harder of performance. It was, however, exceedingly well sung.

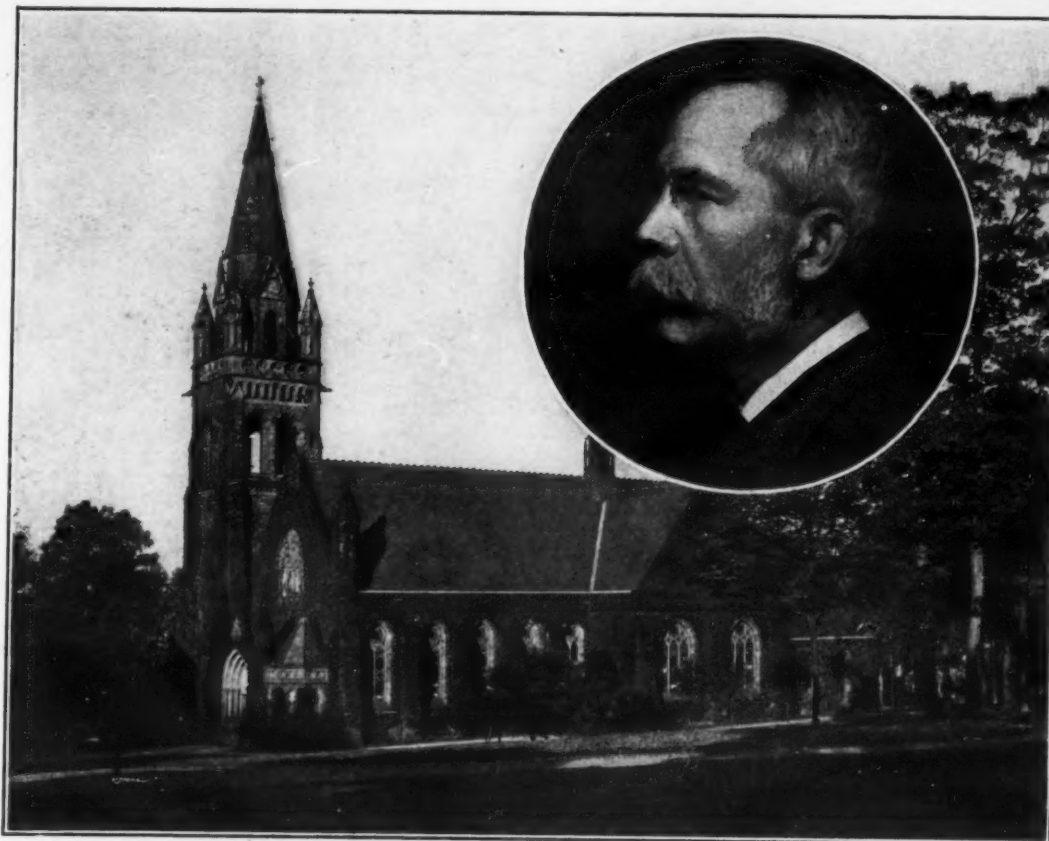
## The "Laudamus Te"

The "Laudamus Te," an air for soprano with violin obbligato, was one of the most charming numbers of the Mass. The entire composition possesses something of austerity which makes all the more welcome such a reversion to the truly melodic, a scheme which was greatly added to by the sensuous violin tone. The "Gratias agimus" chorus, though again taken a trifle too slowly, was one of the most beautifully sung choruses of the entire work. In spite of the slow tempo, the long phrases were well sustained and the balance of tone between the various parts was good. There were some exquisite pianissimos.

In the following duet for soprano and tenor the two soloists demonstrated the same care in preparation as was shown in the soprano and contralto duet. The phrasing and the blending of the voices were excellent. The "Qui tollis" chorus vied with the preceding chorus in the fineness of its conception and tonal balance. Indeed, it was in these more intimate choruses that the choral body did its finest work.

In the alto solo, which followed, in which Mrs. Bailey had her most pretentious work to do, and in which there was a well played oboe obbligato, the singer made the most of her opportunities. The coloratura passages were better done than in any of her previous solos and there was a sureness which betokened complete familiarity with the score. In the bass air which immediately succeeded it Mr. Croxton, ac-

[Continued on next page]



Dr. Henry S. Drinker, President of Lehigh University and the Bach Choir, and Packer Memorial Church, on the University Campus, Where the Festival Was Held

entirely of matters on which many authorities may disagree. In the first place there was a general tendency to take everything too slowly. Since there are no metronome markings, excepting those added by musicians and editors since the time of Bach, Mr. Wolle's opinion on this score is perhaps as good as anybody else's. However, many of the choruses would have been easier of performance, and an occasional unrhythmic feeling avoided had the general speed of many of the numbers been a trifle faster. There was also a tendency to retard at the end of every complete phrase, or at every full cadence. While the phrase or the full close seemed to call for this at the time of its rendition, its constant employment made for a certain monotony which Bach could not have intended. While such retards have been recognized as suitable by instrumental performers from time immemorial they have been, by a consensus of opinion, reserved for the final cadences of movements or at the ends of parts.

There was also a certain emphasizing of



Dr. J. Frederick Wolle, Director of the Bach Festival

the separate voice parts in unexpected and sometimes unimportant places. It is admitted that in polyphonic works the voice is more important than the mass effect, but in many places, and more especially in the chorals, Dr. Wolle brought out inner parts which were not important enough to deserve the prominence which he gave them. A constant emphasis of small parts makes for a patchwork tonal effect.

## The Orchestral Parts

The final difference of opinion concerns

only the soprano and bass in the chorus and leaving out the alto and the tenor. Dr. Wolle being a purist and using the original Bach orchestrations, where possible, brought about peculiar situations where at times he had only the bass and the obbligato part played. While Bach has written two-part inventions in which all of the essential notes have appeared he certainly never intended these works to be performed in two parts because in scores of places essential features of the harmonies are not present. It would have been wiser had either the Franz or the Wolfrum editions been used in such instances, or had the missing harmonies been filled in at the organ. While tampering with a composer's scores is not to be commended, or even condoned, there are cases, such as these, when such adding becomes essential if the works are to be performed with due regard to the musical message.

Mr. Doudy did his first important work in this cantata. Though he does not possess a large voice he handled it with such skill and interpreted his score with such fidelity and artistry that his work was among the finest of the festival. His skillful handling of his parts made the old cantor's music live again and become almost modern in its message. Mrs. DeMoss added to the impression made in the first session by performing her florid arias with assurance and authority. Mrs. Bailey and Mr. Croxton performed their two short parts with artistic intelligence. The chorus, as before, closed the concert with several well-sung chorals.

Owing to the shortness of the second cantata the orchestra played a movement from the F Major Brandenburg Concerto as an extra number. The orchestra men, tired from a season of accompanying the "Messiah" and one or two other oratorios, welcomed the opportunity to play Bach and entered on this work and indeed on all of the festival work with a zest which made their playing a distinct feature. The concerto was excellently played. If the festival lacked anything it was its lack of works representing the orchestral, violin, organ and piano, sides of the great composer's work and this movement from the concerto added a welcome variety. Performances of the instrumental works of Bach may well be added to the features of future festivals. In commending the orchestra one must speak of the obbligato work of the oboe, the concertmaster and the French horn players. While these men had probably never before been called upon to play these parts they acquitted themselves of their difficult tasks with virtuosity, a true virtuosity, which enabled them to accommodate themselves to the soloists.



## GREATEST OF BACH FESTIVALS REVIVED

[Continued from page 4]

accompanied by an obbligato horn, entered more fully into the spirit of the music of Bach than in any preceding number. Added to the rich resonance of his voice, probably the most expressive of the solo voices, was an authority which made his performance very satisfying. His phrasing, the nuances, his breath control, all aided in the making of a most sincere and artistic interpretation.

In the three choruses which immediately succeeded the choral forces had a tremendous task. The first and third choruses are long, full of technical difficulties and exacting in every way. For this reason the best work was done in the second. This work is tremendously exacting for chorus and it is not to be wondered at that the standard set in the first part of the work should be lowered somewhat. In all justice, however, it should be noted that the worst work of the chorus was eminently satisfactory. It would have been astonishing had there not been a lowering of standard after the perfection of the first choruses.

The following soprano and alto duet maintained the same high standard set by the previous ensemble numbers. Indeed, it was one of the surprises of the performance that four soloists who had sung so little together should be able to subordinate the individual to the demands of the ensemble.

### Chorus Again Distinguished Itself

In the "Et incarnatus est" the chorus again distinguished itself. Strangely enough the broad simple outlines of the number, so well suited to the majestic, were given slowly, softly and contemplatively. In all probability this was not the design of the composer, but the chorus lends itself so readily to such treatment that it is an open question as to which interpretation is the better. In this instance Dr. Wolle was fully justified in infusing his personal ideas into the text.

In the next two choruses the first was the better done. The second, and more brilliant one, with its complicated running passages in several voices at the same time, presented something of an unrhythmic nature. In his bass air with oboe obbligato Mr. Croxton again gave a most excellent account of his vocal and interpretative resources. There was a repose, a continence, which marked him as excellently suited to the style of Bach.

Of the choruses in large form the "Confiteor unum baptisma" was the best given. It was performed with a happy conception of tempi and was given a certain majesty



Scenes between sessions at the Bach Festival in Bethlehem—First picture, from left to right: Frank Croxton, Dr. Wolle, Nicholas Douty. Second picture, Earle Douglass La Ross, pianist. Third, the unique Trombone Choir which prefaced all sessions by playing chorals in the church tower, and Dr. Wolle. Fourth: Members of the Philadelphia Orchestra with Dr. Wolle, Frank Croxton and the concertmaster in the center. Fifth: Clarence Dickinson, the New York organist and director. Sixth: Frank Croxton, T. Edgar Shields, organist at the festival, and W. H. Humiston, composer, director and critic.

well suited to the subject. In the "Sanctus" the chorus in some ways reached its high-water mark. There was greater evidence of repose and a spirit of worship which lent themselves readily to the style of the number. The final *allegro* part was not equal to the more sustained work of the first part.

In the "Osanna" chorus the singers began to show some of the strain to which they had been subjected, and there was not that fine unity which marked the previous numbers. It may be pertinent to remark also that a chorus of 225 when divided into eight parts is considerably weakened and loopholes are opened for the entrance of

an unrhythmic feeling. The five part choruses displayed none of this, but when numbers with six and eight parts were performed it was more or less in evidence. The solution of the problem is in a smaller chorus of highly trained voices or in a chorus of at least 400.

In the "Benedictus" Mr. Douty had an opportunity once more to demonstrate his artistry. It is easy to understand, after having listened to this number, why Mr. Douty has become a favorite in past festivals with Bethlehem audiences. He maintains a happy balance between reverence for the music of Bach and the interpretation of the music from the standpoint of

modern art and modern audiences. In the alto air Mrs. Bailey added further to her reputation as an excellent singer and the number, which was exceptionally well suited to her voice, was thrown into relief by the well-played violin obbligato. The closing chorus was the least happily done of the whole work. There may be some difference of opinion as to the effectiveness of this chorus as a closing number of a work so tremendous as this and it may have been that it thus formed an anticlimax. However that may be the "Dona nobis" was comparatively ineffective excepting the final measures, which were exquisitely done.

A. L. J.

## GREAT IS BACH AND WOLLE IS HIS PROPHET!

By W. H. HUMISTON

"GREAT is Bach and Wolle is his prophet." This was the spiritual attitude of the pilgrims to the Bachian Mecca at Bethlehem last Friday and Saturday. For even those who find fault with certain details of Mr. Wolle's interpretations (and there is room for difference of opinion) must admit that he is the one man who has the energy to overcome the inevitable inertia, the one man who possesses the enthusiasm necessary to conquer the difficulties in the way of such festivals.

The festival idea of course has its root in the musical ritual of the old Moravian church, but without J. Fred Wolle it would never have emerged from the ground and blossomed into such wonderful fruition as the festivals of 1900, 1901, 1903, 1904-5 and the present one. The musical world is to be congratuated on the return of Wolle to Bethlehem, for California, progressive as it is, is not the place for any exclusive propaganda, and Mr. Wolle's heart is in the Bach work and can exert a much wider influence in that way than in any other. And the Bethlehem Bach Festivals can be much more far-reaching in influence than any professorship in any university in the land.

The first festival was given March 27, 1900, and consisted of a single performance of the B Minor Mass, given in the old Moravian Church in Bethlehem (the 1912 festival was held in South Bethlehem) of which Mr. Wolle was then the organist. On this occasion Mr. Wolle played the organ himself, conducting the choir and or-

chestra from the organ bench. It was the first performance of the Mass in America, though it was given a few weeks later at the Cincinnati May Festival under the direction of Theodore Thomas.

The performance made such an impression that another was planned for the following year. On May 23, 24 and 25, 1901, were performed the "Christmas" oratorio and the "St. Matthew Passion," besides a repetition of the B Minor Mass. Mr. Wolle conducted "at the piano" in the Passion music, playing the chords of the recitatives, while Mr. Shields played the organ. Mr. Wolle, like Mr. Safonoff, abjures the use of a baton.

The third festival lasted six days, from May 11 to 16, 1903, and embraced, besides the three large works given at the second festival, the Magnificat and a number of cantatas as well as the second Brandenburg Concerto. Mr. Wolle has often been asked to play one or more of the organ works, but he has always declined on account of the additional work it would necessitate, as he has his hands full with rehearsals. But these are not as burdensome as formerly, for he used to employ amateur string players entirely, getting only his principals and his wind players from professional ranks. For the present festival he employed the Philadelphia Orchestra, or such members of it as were necessary to play the Bach scores. This not only saved him an endless amount of work, but the results were better.

The next was a three-fold festival known as the "Bach Cycle." A "Wagner Cycle" would, naturally, include all of Wagner's works from "Rienzi" to "Parsifal," but a

Bach Cycle, if given complete, would take all Summer. For J. S. Bach was even more prolific as a composer than as a father, the complete edition of his works filling not a five-foot shelf but nearer fifty-five. The Bethlehem Bach Cycle, however, was given in three sections. The "Christmas" festival took place on December 28, 29 and 30, when there were given the Christmas Oratorio, the Magnificat and cantatas appropriate to the season, as well as some instrumental works. The second section was given April 12, 13 and 14, 1905, and was known as the Lenten festival, the principal numbers being the "St. John Passion" and the "Ode of Mourning." On the first three days of June was given the Easter and Ascension Festival, "The heavens laugh, the earth rejoices" (one of the very finest of the one hundred and ninety extant sacred cantatas); "God goeth up

with shouting" and the B Minor Mass, besides other shorter works. This was the last festival given in the Moravian church, for Mr. Wolle was called to the University of California soon afterward. Here he gave a Bach Festival (if Mr. Wolle were obliged to spend a year in Central Africa he would doubtless give a Bach Festival before he left), which was a success, but not the same genuine success that the Bethlehem festivals have been. For Mr. Wolle's place is in Bethlehem. "For we have seen his star in the east" and behold it stands over Bethlehem. Mr. Wolle has a unique work ahead of him and he will grow with his work. He feels his responsibilities, and while he is not the least vain of his work—quite the contrary; in fact, he knows what he knows, and he knows that he knows. Great is Bach and Wolle is his prophet!

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## SANG RÔLE IN "CARMEN" WITHOUT A REHEARSAL

Aurora Weden Gave True Portrayal of  
"Frasquita," Although She Had  
Never Seen the Opera

Aurora Weden, a young soprano, who made her operatic debut in the rôle of *Frasquita* in the Aborn Company performance of "Carmen" at the Brooklyn Academy of Music recently, had never even seen a performance of the opera, and went into the part without a single rehearsal. Her work was most creditable and she was favorably received by the audience at each performance.

Miss Weden is a voice student of Lionel Robsarte, the New York instructor, and



Aurora Weden, as "Frasquita" in the  
Aborn Opera Company Production of  
"Carmen"

this rather remarkable achievement of his young pupil led him to comment on the reason for her success to a representative of *MUSICAL AMERICA*.

"Here's but another case of voice, plus gray matter," said Mr. Robsarte. "Any serious student should sing with all 'the business'—the action, in other words—any of the standard operas without rehearsal. In Europe it's hardly to be expected that one can get a full rehearsal of any of the older repertoire. When I first sang *Traviata* in Sienna, Italy, the director marked the cuts, going over in the train.

"I have singers who come to me from all over the country, burning up with operatic fever. Their preparation has consisted of some tone work—generally, very fair; one or two operatic arias, always the most difficult; half of two or three oratorios, and several hundred ballads. Despite the fact that most of these go to the theater and even opera frequently, they never seem to have grasped an idea of the essential elements of success.

"The physical side, for instance, has been absolutely neglected. A body, as untrained as the mind of a savage, can express nothing. One of these operatic neophytes looks like a decrepit dyspeptic, so round-shouldered, as to be almost hump-backed; but still he insists he can sing *Lohengrin* or *Scarpia*. Another, of huge proportions, who has never exercised in her life, anticipates a tremendous hit as the *Doll* in 'Hoffmann'!

"The co-ordination of the psychological, the vocal and the physical is lost sight of. To look the part is quite as important as to sing the part. Why not both?"

### Omaha Pianist's Début

OMAHA, May 31.—A hearty and spontaneous ovation was accorded Marie Mikova on the occasion of her début in her home town on Tuesday evening. This young pianist, barely twenty years of age, reflects great credit upon Omaha, for while she has studied during the last two years with Wager Swain of Paris, her foundation work was all done under August M. Borglum of this city. The program was exceedingly large in scope, including the Chopin Sonata in B Flat Minor, several of the most difficult of the études by the same composer, as well as his Ballade in G Minor; several miscellaneous numbers and the Liszt Rhapsody, No. 12. She played with brilliancy, achieving, at times, amazing tempi; her singing tone was full and pure and she seemed always mistress of the situation. As assisting artist Louise Ormsby rendered artistic service,

singing twice and confirming the favorable impression she has made on former occasions here. She gave especial pleasure by her rendition of Cadman's "Land of the Sky-Blue Water," which she was obliged to repeat. Mme. Borglum played the accompaniments in her usual manner, which is to say most artistically. E. L. W.

## AUDIENCES OF 150,000 FOR ORGANIST HEINROTH

Impressive Record for Pittsburgher's  
Recital Series—Welsh Opera  
Has a Première

PITTSBURGH, June 3.—Charles Heinroth, organist and director of Music of Carnegie Institute, will end his season June 30, when he will leave Pittsburgh for his vacation in Nova Scotia. It is figured that, by the end of June, he will have played to fully 150,000 persons in two concerts a week for nine months. The Saturday night concerts are always classical, the Sunday afternoon concerts being of a popular nature. It is at the latter that he obtains the best audiences. It is a common thing to turn away from 600 to 1,000 persons from Carnegie Music Hall on a Sunday afternoon.

Sophia Kassmir, the Pittsburgh soprano, was tendered a testimonial benefit last week at Carnegie Music Hall by the Pittsburgh Male Chorus, James Stephen Martin, conductor. Miss Kassmir is going to Europe to study for grand opera. The chorus gave a miscellaneous program, Miss Kassmir, of course, assisting. There was a popular program.

The Oakland Choral Club, composed of Welsh singers of Pittsburgh, demonstrated the splendid musical worth of the opera, "Blodwen," last Thursday and Friday nights. The opera was written by Joseph Parry, a Welsh composer, but during the fire at Cardiff, Wales, some years ago, the original plates of the opera were destroyed. In order to reproduce it here, it was necessary to have the plates made at big expense, the money to meet this having been obtained by a Cincinnati firm. The plates will be shipped to the widow of the composer that she may put them to such use as she deems best.

The performance of the opera here was the first in English in America. William J. Jones conducted, while J. Harvey Jones assisted at the piano, with David Lewis as organist. The soloists the first night were Mrs. Elizabeth S. Cross, Esther Lloyd, Alice Stephens, Edward Vaughn, Joseph Jenkins, David George, Philip Thomas and John Morgan. At the second night's performance the soloists were Mrs. Hattie J. Briney, Bessie Harris, Mrs. Edith Harris Scott, Anthony Jones, Joseph Jenkins, John R. Roberts, Will Evans and Samuel Jones, many of them being singers occupying responsible church positions in Pittsburgh. E. C. S.

### Léon Rains as a Program Maker

The London newspaper critics have commented most favorably on the programs which Léon Rains arranged for the London recital. The following program which was given at Bechstein Hall, London, on April 25, shows Mr. Rains at his best as a program maker:

I.—"Le Cor," A. Flegier; "Serenade de Don Juan," P. Tchaikowsky; "Romance" and "Les Cloches," Claude Debussy; "Clair de Lune," Roland Boquet; "Couplets Bachiques," C. Chamade. II.—"Der Wanderer," Franz Schubert; "Verrat," Johann Brahms; "Ich und die Sehnsucht," Karl Pembaur; "Nachts," Hans Sommer; "Verborgeneheit," Hugo Wolf; "Zueignung," Richard Strauss. III.—"The Wandering Knight's Song," Horatio Parker; "The Ould Lad," Hamilton Harty; "Under the Rose," Wm. Arms Fisher; "Ho! Jolly Jenkin," (the Friar's song, from "Ivanhoe"), Arthur Sullivan; "Danny Deever," Walter Damrosch.

### Summer Plans of Max Jacobs

Max Jacobs, the New York violinist and teacher, has been winding up his season's engagements appearing at the Bettelheim School, New York, on Friday evening, May 24; at the Union League Club on June 1; at Commercial High School, Brooklyn, on May 29, and at Erasmus High School on June 7. An engagement was filled at Rutherford, N. J., on June 4, and Mr. Jacobs returns there on June 11.

The violinist will leave shortly for Long Branch, N. J., where he will have a large Summer class, almost a quarter of his regular pupils going with him to continue their studies throughout the vacation months. Mr. Jacobs is booked for a recital at the Auditorium in Ocean Grove, N. J., in July and will also appear in recitals at Long Branch, Far Rockaway, Edgemere and Greenwich, Conn., during the Summer, assisted by Ira Jacobs, pianist. He will come to New York on Wednesdays for a few of his professional pupils.

Ernst von Lengyel, the erstwhile wonder-child pianist from Hungary, is playing in London again this month.

# "AMERICA'S FOREMOST CONCERT SOPRANO."

—HENRY T. FINCK IN THE NEW YORK EVENING POST



—Copyright, E. F. Foley.

## Mme. Corinne Rider-Kelsey

"I need the American singers in my festivals. For instance, I wouldn't think of giving a festival without Rider-Kelsey." Statement of Mr. FRANK VAN DER STUCKEN, conductor of the Cincinnati Festival. Mme. Rider-Kelsey has appeared at every Cincinnati Festival that has been given since she began her career.

Four years ago Walter Damrosch wrote to the late Henry Wolfsohn: "Mme. Rider-Kelsey is fast becoming a very great artist." Mme. Rider-Kelsey has fulfilled Mr. Damrosch's prediction.

## ANOTHER OF AMERICA'S FOREMOST SINGERS



## Claude Cunningham

CINCINNATI, OHIO, Feb. 24.

My dear Mr. Cunningham:  
As a tribute to your beautiful voice and artistic singing, I have dedicated my latest song to you. Schirmer will send you a copy.

With kindest regards, I am

Sincerely yours,  
(Signed) FRANK VAN DER STUCKEN,  
Conductor, Cincinnati Festival.

Springfield, Mass., May 13, 1912.

Dear Mr. Beaumont:  
It was a very real pleasure to have Mr. Cunningham—a consummate artist and gentleman—for our Arminius performance. His fine work was highly appreciated.

(Signed) JOHN J. BISHOP,  
Conductor, Springfield Festival.

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Dear MUSICAL AMERICA:

Carl Muck is not being left in doubt as to his international popularity these days. Loyal Bostonians are patting each other on the back in mutual felicitations over his return next season to charge himself with their petted and pampered orchestra, while in Berlin, on the other hand, there are a number going about just now with their spirits clothed in sackcloth and ashes at the thought that the Royal Opera is losing him.

In the latter instance, though, melancholy appears to be mingled with resentment and torrents of molten wrath are being poured on the devoted head of the Royal Opera intendant, Hülsen, who seems to have put his foot into it badly by forgetting that a quasi-military despotism isn't always congenial to the best interests of art. Even the statesmen have gotten themselves worked up over it and I rather chuckled when you informed me last week that the whole affair "was the subject of a spirited debate in the Prussian House of Representatives."

Think of it, picture it to yourself if you can!

And then ask yourself what you would think the world was coming to if one of our government officials were to stand up in our House of Representatives some day and work himself into a fine frenzy over the artistic management of the Metropolitan or the Chicago Opera Companies or over the possibility of the resignation of some distinguished conductor from one of our symphony orchestras!

Sounds almost Gilbertian in its ideal topsy-turviness, doesn't it? Of course, many things are possible in this world, and who can tell but that some day in the coming bye-and-bye Senator So-and-So may be overcome with grief at the thought that the great American conductor X. has resigned from the Philharmonic or the Boston Symphony, to take charge of an orchestra in London, Berlin, Leipzig or Vienna.

Who knows!

But in Germany, you see, a deep concern in artistic affairs is not yet regarded as incompatible with the dignity or efficiency of a politician.

What amazed me particularly was that the Berliners did not fall on America tooth and nail and lay the blame for Muck's departure on American dollars. One paper tried it, it appears, but was indignantly "sat upon" for its pains. Here is truly something to marvel at! America becomes the recipient of a valuable piece of German artistic property and the Germans do not rise in a concerted effort to vent their scorn and contempt upon us. How account for a phenomenon so completely out of accord with all precedent?

"The imputation that Dr. Muck is leaving his distinguished position in Berlin," said the statesman in his speech, "because of an offer of a few thousand marks more is shattered on the rock-bound character of a musician who has fought so honorably, so unselfishly for his artistic aims."

Aha! that tells the tale! So don't comfort yourself with the thought that America was spared a scolding because Germans have suddenly come to respect it artistically more than they have hitherto been doing!

Intendant Hülsen gets the chief blame. It almost seems as though the name of Hülsen were synonymous with foolish policy. It was a Hülsen, you'll recollect, who worked like a Trojan for years to keep Wagner's operas out of the Berlin Royal Opera and who tried to practice his bureaucratic domination on Wagner when he found he could not oppose him in any other way.

From now on be on the lookout for all sorts of weird and wonderful tidings about Richard Strauss's "Ariadne in Naxos." We now have Max Schillings's word for it that the opera "is the most interesting, the most surprising and the most fascinating composition of its author!"

Have you ever heard of a Strauss work that wasn't all these things before it appeared in public? Seems as if they all look good when they're far away!

Mr. Schillings continues: "Beginning with a suggestion of Gluck and Mozart the composer, little by little, comes down to the last point of his own musical development."

From all the talk we've been hearing these last few years it would seem that this "last point of Strauss's own development" is imitation of Gluck and Mozart. But, seriously now, I am growing very weary of all these Straussian eighteenth century expeditions. If we want Mozart we can find him in Mozart better than in Richard Strauss. And why, if one is sincere and has a new message to deliver, try to ape Mozart, or Gluck, or Haydn or Beethoven, or any one else? I distrust all these latter-day impersonations of the classicists. What would we say to the modern novelist who should suddenly decide to write in the style of Fielding? Or the modern dramatist who determined to cast his play in the form used by Shakespeare and the other Elizabethans? It seems to be only the musician who can do similar things and have people take him seriously.

Let Strauss evolve another "Tod und Verklärung" if it is in him, and then there'll be no need of pseudo-Mozart or quasi-Haydn. No enduring, epoch-making art-work was ever brought into being by a studied reversion to outmoded forms of expression.

Speaking of forms reminds me of Henry Holden Huss's words in defense of sonata form which you printed last week. Mr. Huss is satisfied that provided you have a good introduction, good first and second themes and all the rest of the necessary paraphernalia, together with the knowledge of how to handle them, the sonata form is perfectly good and by no means antiquated. "Provided a composer has original material," he says, "the sonata form is as good as any and especially good for ideas that are worthy of a sonata."

In other words, if you can write a good sonata the sonata will be good. But, however that may be, I do not feel sure that the character of modern musical ideas is such as calls for the strict sonata form. Developments of it, such as the symphonic poem, yes; but the form as it is taught in the conservatories—well, I am not so sure. Concentration is what we want now-a-days, and the sonata form invites to prolixity and diffuseness. What emotional justification is there for the recapitulation section of a sonata movement? Isn't it a good deal as though a novelist, after introducing us to a set of characters and then putting them through their paces, should begin to introduce and tell us about them all over again before bringing his book to an end?

I see that Siegfried Wagner, after seventeen years, has revisited England, where he is conducting works by Wagner and Son and occasionally talking for the press. Here in America there is no one who seems to know just what Siegfried Wagner can and what he cannot do, and, as it happens, no one seems to be sufficiently deeply interested to really get to work writing critical articles on the redoubtable Siegfried and his work which will throw a clear light upon the matter.

Several years ago, perhaps six, I read in a Boston paper an article entitled "Siegfried Wagner and His Art," in which the writer treated of the "development" of Siegfried Wagner's art as if it were one of the significant aspects of the present moment of musical history.

Frau Cosima Wagner always wanted Anton Seidl to conduct at Bayreuth, but it has been rumored that the condition attached to this was that Seidl should bring Siegfried back with him and introduce him, as it were, to America. The terms were rumored to be not acceptable to Seidl, and he therefore did not conduct at Bayreuth, at least until Frau Cosima was willing to accept him on his own terms. No one who heard them will forget his memorable performances of "Parsifal" at Bayreuth in that last year of his life. But on his return it appears that he did not have Siegfried for a traveling companion. Of late we learn that the latter is a genuine virtuoso in stage lighting. Now we read that Weingartner declared that he considers Siegfried Wagner one of the best living conductors.

The question is, what is Siegfried Wagner? Will not some one who knows tell us all about it and relieve the American nation of its foggy condition of mind as to the exact nature of the genius of this man?

According to a statement by Siegfried in London he prefers "Tannhäuser" and the "Flying Dutchman" to all his father's other works. I guess that about sums up the whole matter. Instead of beginning where his father left off he left off where his father began.

This, however, is not to say anything against "Tannhäuser." Any one who appreciates "Tannhäuser" must recognize that it is one of the most creative of Wagner's works, a perfect fountain of ideas tumbling over themselves for expression. In "Tannhäuser" Wagner had, so to speak, struck his gait, and set the creative forces playing; never in his later works is he actually more creative; only, what a change in his point of view!

"Tannhäuser" was written for society as Wagner saw it; "The Ring" for society as he dreamed it. Siegfried's preference for the early works would seem to indicate that he believes that his father progressed backward. If he likes the early works better he must consider them better, and all the later works, including "Tristan" and "Die Meistersinger," less good. This looks like heresy in the family, which, if it proves to be such, should be in the nature of an international sensation. It would almost seem as if Siegfried had let the cat out of the bag. Siegfried and his mother are known to be in very close sympathy, and it would be presumable that their opinions are shared to a considerable extent. If, therefore, the living portion of the Wagner family repudiates the entire later development of Wagner—well, it will account for much.

A few nights ago I saw "Patience," for the first time, it chanced to be, although I have had a pretty wide experience of Gilbert and Sullivan. Except for the shadow cast upon the performance by certain American stage people who appeared to be totally in the dark as to the nature of the humor of the piece, I came away with my soul genuinely refreshed. The fundamental healthfulness of such a work is a sheer delight to any one who has not been poisoned through a long course of years into the necessity of continuing the course of poisonous food. I was surprised to see how well the satirical point of the piece carried, even to-day, so long after Oscar Wilde's sunflower type of estheticism. There will probably always be enough people who affect the esthetic in one form or another to make "Patience" comprehensible. The adulation of the twenty love-sick maidens was excruciatingly delightful and it is a pity that De Wolf Hopper was unable to avoid dragging the delicious character of Bunthorne through the clownish traditions of American musical comedy. Marie Doro, the milkmaid who knew more about love than the host of esthetic maidens with their philosophy of it, was charming and simple.

There was a girl sitting next to me (no, I was not responsible for her presence there), who was much perplexed and could not seem to discover what it was all about. Sally after sally came from the trenchant pen of Gilbert, and sparkle after sparkle from the inspiration of Sullivan. But it was too much for this daughter of Gotham.

"I think it is terrible silly," she said to her escort. "They are all silly all except that one girl," meaning the unesthetic Patience. Still, the audience seemed to catch the idea throughout, all the more that it was constantly enhanced by music which would be thoroughly attractive in itself, even were it not made doubly so through reflecting the brilliance of Gilbert.

They are all facetious wags, these critics, and clever, but they put their foot in it sometimes.

Henry Gilbert's "Comedy Overture on Negro Themes," which won classic Boston not long since, was recently played in Harrisburg, Pennsylvania. One critic wrote:

"According to the program it is yet in manuscript, and very likely will remain so forever. Overorchestrated ragtime music with ultra-modern harmonic treatment does justice to neither; it is not art, but rather forced artistry."

Another's criticism contained the following:

"It is not art, but rather forced artistry."

The Metropolitan science of criticism, you see, is making headway in Harrisburg.

Paderewski, the papers report, has just made a flying trip of 1500 miles to hear a rehearsal of his new symphony under the baton of Arthur Nikisch. This is presumably the work which would better be called the "long" than the "new" symphony, and which was heard in New York a couple of years ago.

I am puzzling my head to imagine why any one should fly to hear it, even the composer. I can easily imagine a person flying to get away from it, even to a distance of more than 1500 miles. But then, composers always are inclined to a weakness for their own compositions. This is something quite apart from a critical appreciation of music. I have seen dozens of composers who were brought up on good and great music and who seemed to appreciate it, and yet would have the temerity to show you with pride compositions of their own which—which, let us say, were more comparable with a symphony by Paderewski than with one by Beethoven.

Speaking of unwelcome symphonies, here is Glazounow, according to a report, composing a "Titanic Symphony" to be entitled a "Song of Death." Totally oblivious to the fact that practically without a shadow of a doubt "Autumn" was the hymn played on the sinking steamer, the misguided Russian is employing "Nearer, My God, to Thee" as the chief motive.

It is not surprising that Glazounow should be writing such a symphony. He never seems to have succeeded in making an appeal through the intrinsic quality of his music, and must needs tag on to it something else which the world happens to be interested in. About the only music of Glazounow which is known in America is the "Bacchanale," which was danced by Mordkin and Pavlowa and that is known because they danced it. Presumably the Titanic Symphony will be "titanic" in name only.

Your

MEPHISTO.

#### Dr. Georg Henschel to Sing with New York Symphony Orchestra

Although known in this country principally as a singer of *lieder*, Georg Henschel, the noted baritone, is very popular as an interpreter of the great oratorio arias in Europe and especially in Great Britain, and his services as soloist are largely sought by the leading orchestras. As he is almost constantly on concert tours he is but rarely able to accept these invitations. Walter Damrosch has realized that an appearance of Dr. Henschel, with orchestra, would be of unusual interest. Arrangements have been made for such an event to take place at the Aeolian Hall on November 19. Dr. Henschel will then render the monologue of *Hans Sachs* ("Meistersinger"), "Wie duftet doch der Flieder," and the scene "Saul's Dream," from "Kings Hall," by Hubert Parry, a part which he created at Birmingham Festival in 1894.

#### Only Good Music for Milwaukee Park Concerts

MILWAUKEE, June 2.—The park board has prepared plans for concerts in the public park for the Summer and \$9,130 has been appropriated. A municipal band of fifty pieces will furnish the music under the direction of Hugo Bach and Joseph Clauder. On Sunday the band will be divided and play in two parks, while the entire band will play at a different park every evening of the week under two leaders. The season for open-air concerts will begin on June 29 and close September 1. It was also decided to eliminate as much as possible the popular rag-time music and render more of the classical and high-grade music.

M. N. S.

Conrad Ansoorge, the pianist, is to hold a "master course in playing" in Königsberg, East Prussia, this Summer, again.

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## SIXTY NEW ARTISTS READY FOR CAREERS

Students Who Show Promise of  
Future Greatness Graduated at  
New York Institute

Sixty students of the Institute of Musical Art received diplomas at the Commencement Exercises of that New York institution on June 3. These graduates represented the departments of piano, organ, singing, violin, violoncello, public school music, practical theory and analytical theory, along with the post graduate artists' courses in piano and singing.

Taking up the greater part of the evening was a musical program which illustrated the proficiency which the students gain in the various branches of music, with the student chorus and orchestra conducted by Frank Damrosch, the director of the Institute.

One of the successes of the evening's program was scored by Lillian Pearl Eubank, who had completed the artists' course in singing. Miss Eubank displayed a mezzo-soprano of unusual power and beauty in the aria, "Plus grand dans son obscurité" from "The Queen of Sheba," and her dramatic fervor, joined with her vocal gifts, impressed the audience as being indicative of success in an artist's career.

Another fine impression was made by one of the graduating class, Wilhelmine C. Ellsberg, of the piano department, who played Debussy's G Major Arabesque with such tonal clarity and rhythmic gaiety that the audience continued its applause until the young pianist left her place among her classmates and returned to the platform to bow her acknowledgment.

Warner M. Hawkins, a post-graduate in the singing department, gave promise of splendid attainment as a pianist by his performance of the Chopin F Major Ballade, into which he infused a wealth of poetic feeling. Laura M. D. Tappen, a young cellist, appeared with the orchestra in Bruch's "Kol Nidrei," and her technical equipment was entirely adequate to the demands of the composition, while her tone quality was excellent.

Dorothy S. Rich was the piano soloist with the orchestra in Schumann's Introduction and Allegro, playing her part of the score with the most delicate beauty of tone and shading. Isabel Rausch displayed her technical qualifications as a violinist in the first movement of Bach's E Major Concerto. In two of Schumann's "Kreisleriana" Elsie Smith gave evidences of thorough pianistic training.

After the musical numbers John L. Wilkie, one of the trustees of the Institute, addressed a few remarks to the graduates, urging them always to have a sense of gratitude to the founder of the school, James Loeb.

Donning his academic robes Mr. Damrosch gave an informal talk to the graduating class, expressing the hope that they would continue to be students of music in its larger sense. The director then presented diplomas to the following:

Department of Piano—Elvira Freedman Benson, Gladys Marion Browne, Josef Bunimowitz, Elsie Maia Chandler, Etta Colin, Mary Aloyse Conway, Evelyn Dismore, Phebe Williams Dixon, Roderick Dugan, Wilhelmina Charlotte Ellsberg, Forbes Fancher, Hope Forman, Sadie Friedman, Marion

Stein Gans, Grace Alma Golding, Conrad Christopher Held, Mary Catharine Helmstetter, Isabella Hertzman, Anne Teasdale Howell, Grace Kathien Hutchings, Nina Arvilla Kraus, Amy Lea Morier, Ruth Rapoport, Dorothy Severance Rich, Grace Reed Rutan, Mary Seiler, Berrian Rankin Shutes, Florence Irene Shutt, Margaret Frances Silverman, Elsie Harriet Smith, Ethel Graham Stoney, Elizabeth Calhoun Waddell, Mabel Anna Whitehead; Department of Organ—Georges Marmaduke Vause; Department of Singing—Ethel Viola Coledge, Ida Forstein, Theresa Birchard Hoyt, Florence Gertrude Smith, Merritt Edward Tompkins, Dorothy Schenck U-dike; Department of Violin—Ferdinand Arthur Fillion, Josephine MacMartin, Isabella Rausch; Department of Violoncello—Kathrine Prior Baldwin, Mary Frances Christmas, Laura M. D. Tappen; Department of Public School Music—Ethel Viola Coledge, Elsa Heubach, Helen Frederica Lindstrom, Emma Paulding Mason, Madge Lucille Messenger, Salinda Emma Springer, Jessie Marion Utter; Certificates in Practical Theory—Franz Darvas, Arthur Adolph Loesser; Analytic Theory—Jeanette Brown Herreshoff, Frances May Peters, Adelaide Shockey; Department of Piano Artists' Course—Warner Mason Hawkins, Marion Tryon Ransier; Department of Singing, Artists' Course—Lillian Pearl Eubank.

Of interest were the graduates of the department of public school music, of whom Mr. Damrosch remarked that he had extended the course from one to three years, so that those who were to guide the musical education of children should really know something about the art of singing.

The exercises closed with the presentation of the Ballade and "Spinning Song" from "The Flying Dutchman" by the chorus and orchestra, with the part of Senta taken by Miss Eubank and that of Mary sung by Salomea Jerge, who had sung the rôle at the recent Practice Performance of opera at the Institute.

### CAROLYN BEEBE SAILS

Noted Pianist Will Spend Summer in  
Switzerland Preparing Répertoire

Carolyn Beebe, the noted New York pianist, sailed for Europe Tuesday of last week on the *Potsdam*, after having completed a most successful season here.



Carolyn Beebe

She will spend the Summer in Lausanne, Switzerland, doing repertoire work with Harold Bauer, the distinguished pianist. Miss Beebe will be in the midst of an excellent musical atmosphere, as such distinguished artists as Paderewski, Sembrich, Hofmann, Ganz, Schelling and the members of the Flonzaley Quartet reside in the immediate vicinity of Lausanne.

Miss Beebe will sail from Trieste, on September 14 and will arrive in New York on September 28. She will immediately begin filling the many engagements that her manager, Loudon Charlton, has already booked for her.

Persinger to Teach at Philanthropic  
Opera School in Germany

BERLIN, June 1.—Louis Persinger, the American violinist, will be a member of the teaching staff in a three months' Summer course to begin next Monday in Turinger Forest, under the auspices of the Royal Opera School of Coburg. Various branches of vocal and instrumental music will be taught at a nominal fee, the enterprise being largely supported by Duke Karl, who is a great patron of opera. The idea is to provide the best possible instruction for persons of talent lacking financial means.

## COMMENCEMENT AT GUILMANT SCHOOL

Musicianly and Scholarly Performances by Students Under  
Dr. Carl

"It is a unique institution, unparalleled anywhere from the Atlantic to the Pacific coast, this Guilmant Organ School, which was founded by the French master and which, under the inspiring leadership of Dr. Carl, has grown to its present importance." These words came from the Rev. Dr. Howard Duffield, pastor of the Old First Church, New York, as he welcomed the audience to the eleventh annual commencement exercises of the Guilmant School, held at the church last Monday evening. There is no other school in America to-day, it was explained, where organists are trained, and well trained, as they are at the Guilmant by Dr. Carl.

The graduating class and members of the faculty marched down the center aisle of the church shortly after eight o'clock and ascended the stairs to the organ loft, while Katherine Estelle Anderson, of the class of 1905, played as a processional Guilmant's "Marche Nuptiale." Dr. Duffield announced each of the performers in order.

The opening number was Ludwig Beethoven's Third Sonata, splendidly played by Charlotte Louise Zundel, who possesses admirable technical equipment and a good command of effects. J. Watson MacDowell followed with the Allegro from Bergquist's C Minor Sonata and proved himself thoroughly acquainted with the principles of his art. Dr. Carl, who has always been interested in American compositions, included on this commencement program two movements, Scherzo and Allegro, from James H. Rogers's E Minor Sonata, played by Benjamin Martineaux Johnson. It is a pleasure to record that the American work compared very favorably with the foreign works on the program.

Joseph Butler Tallmadge was heard in a double number, giving first the Aria from Handel's Tenth Concerto and then the Finale of Guilmant's D Minor Symphony; in these movements, which were well contrasted, he was given opportunity to show his command of both sustained *legato* playing, which the Handel requires, and the more brilliant *toccata-like* passages of the Guilmant. Two post-graduates, the Misses Wilken and Helmrich, were scheduled to perform works of Bach and Guilmant next on the program, but were indisposed.

Rowland William Claffey offered Bach's Toccata in C Major and the Allegro from Widor's Sixth Symphony and displayed so remarkable a talent that each number was received by the audience with tremendous applause, his work being the most masterly heard during the evening.

Max Bleyer, trumpeter, played the familiar aria from "Samson and Delilah," Schubert's "Ave Maria," and the "Inflammatus" from Rossini's "Stabat Mater" with success, ably assisted by Dr. Carl at the organ. At the close of the program the graduates proceeded down the aisle of the church, where they were presented by Dr. Carl and were awarded their diplomas by Dr. Duffield.

Dr. Carl is to be congratulated on the extraordinarily fine performances which his students gave on this occasion; so musically and so scholarly are the methods upon which his instruction is based that even those players who have not yet reached a maximum proficiency in their art are strongly imbued with a fine sense of musical values, an excellent command of registration and, what is perhaps most conspicuous, a feeling for rhythm which many organists of the old school never acquire. As Dr. Duffield expressed himself in his opening remarks, "the Guilmant Organ School is a living tribute to the memory of the great French organist-composer, far greater than sculptured marble and storied bronze," and to this the work done by this graduating class testified convincingly.

A. W. K.

### Roa Eaton to Study Abroad

Roa Eaton, the soprano, left for Europe June 6 on the *Venezia* to study repertoire with Sebastiani of Naples. Miss Eaton won the Leiter Medal Scholarship at the Chicago College of Music. Last Summer she sang successfully in the Elliott Schenck concerts on the Century Theater Roof. In November Miss Eaton expects to return to America.

### "A Supreme Master of the Violin"

## Efrem Zimbalist

The Brilliant Russian Violinist



ZIMBALIST has just scored two sensational successes in London, appearing in Queen's Hall, May 22, with the London Symphony, under Leopold Stokowski, and May 23d with the London Symphony under Nikisch.

whose success has been one of the notable triumphs of the past season

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The Second Prize in each class will be \$300.00  
The Third Prize in each class will be \$200.00

Any composition, to be eligible for a prize in either class, must, in the opinion of the judges, be of the required grade of excellence.

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As this Competition covers but fifteen compositions out of the Fifty desired, this Society reserves the right to buy of the Composer, at a price agreed in each instance, such Compositions as, while not gaining the prizes, are nevertheless recommended by the Judges as of unusual Art-Value. All Compositions accepted will be bought outright, and paid for in cash. No royalty rights will be considered, for the reason that the elaborate publication intended, with its extremely wide distribution, and that Conservatories are not called upon to pay for these Prize Compositions at a figure commensurate with their cost, make it necessary for us to control all rights from the Author.

#### CONDITIONS OF THE COMPETITION

- (1) Compositions entered for this Competition must be received on or before October 1st, 1912, marked with the Class for which they are entered.
- (2) No Composition may bear its Author's name. It must be marked by a motto or nom de plume, and the real name sent with address in full at the same time in a sealed envelope, bearing the same motto or nom de plume, not to be opened until the Judges have given their decisions. A biographical sketch and photo should accompany MSS.
- (3) Composers must preserve a copy of their Compositions. While the Art Publication Society will take all possible care of manuscripts in transit and in examination, we will not be responsible for manuscripts which are lost in transit. We advise sending by registered post. Rejected MSS. will be returned on receipt of postage.
- (4) The Prize compositions, and all those purchased, will be published in superior style, each one carrying a photograph of its author, a short biographical sketch, a list of some of his representative works, together with a description of the Poetic Idea of the Composition, and suggestions as to the study necessary to give a successful performance of the work. This material the Composer will be expected to furnish, after MSS. is accepted; preferably in English; otherwise in German, French or Italian, or any other language.

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#### ALICE ELDRIDGE'S SUCCESS

Young Pianist, Back from Europe, Filling Many Engagements

Boston, June 3.—Alice Eldridge, the young American pianist, who recently returned from Europe, where she appeared in concerts and recitals with fine success, has been very busy since her arrival here. Several clubs have had the privilege of hearing her; she has given several public recitals, and at a concert, which she gave in her native city, by actual count over 400 would-be ticket buyers had to be turned away for lack of room. On June 10 she will close her season for a Summer of prolonged rest in anticipation of her strenuous season to come. For her closing concert she has announced the following program: Mazurka, F Sharp Minor, Chopin; Second Impromptu in F Minor, Gabriel Fauré; "Wedding Cake," Caprice Valse, by Saint-Saëns, and "Home, Sweet Home," arranged for piano by T. P. Ryder. Tickets for this concert are practically all sold even at this early date.

Miss Eldridge's business manager, Richard Newman, of Steinert Hall, announces a surprisingly large number of inquiries for dates and programs for next season for this young and promising artist.

#### Mme. Narodny Thrills a North Carolina Audience

Mme. Maria Mieler Narodny, who has been giving recitals of songs by modern Russian and Finnish composers, sang with great success May 25 in Anderson, N. C. In spite of the hot weather the theater was crowded and she was ardently applauded. Especially enthusiastic was the audience over Merikanto's "Miksi Laulan" and "Pai, pai paitaressu," both of which the singer had to repeat. At the end of the program Mme. Narodny sang songs by American composers, which brought the applause to a climax. A pleasing feature was the rendering of the text of the Russian and Finnish songs in an English translation by the singer. For next season Mme. Narodny promises to introduce songs by Moussorgsky, Rimsky-Korsakoff, Tchaikowsky and Sibelius that are wholly unknown in this country.

#### Piano and Vocal Pupil of Mr. Fiqué in Recital

Vivien Miller, pianist, and Vivian Miller, soprano, pupils of the Fiqué Musical Institute, in Brooklyn, presented the following program in a recital on June 3:

Liszt, Twelfth Hungarian Rhapsody; Gounod, "Jewel Song," from "Faust"; Rachmaninoff, Prelude; Martini-Brocce, "Les Moutons," Gavotte; Fiqué, Album Leaf; Songs, Ware, "Sunlight"; Metcalfe, "Absent"; Chopin, Polonaise, C Sharp Minor; Songs, Homer, "Banjo Song"; Bohm, "Still wie die Nacht"; Del Riego, "Happy Song"; Liszt, Concerto in E Flat; Second Piano, Carl Fiqué.

Cologne is the latest city to give a noisy welcome to Wilhelm Kienzl's new opera "Der Kuhreigen," which Andreas Dippel is to produce in this country next season.

#### XAVER SCHARWENKA ENGAGED FOR TOUR OF THIS COUNTRY



The Famous Polish Pianist, Xaver Scharwenka, Ready for the Hunt Near His Home in Saarow (Furstenwalde)

XAVER SCHARWENKA, the renowned piano virtuoso and composer, has been engaged for a transcontinental tour of the United States for the season of 1912-13. The tour will begin the latter part of October in New York City and end in the Spring of 1913 in California, and will include nearly every large city in the United States. Scharwenka occupies an eminent position among pianists. The greatest living exponent of the Kullak school, he has gained a world-wide reputation as an interpreter of the classics, and especially of Beethoven. He stands at the zenith of a brilliant career covering a period of more than forty years, and has been the recipient of innumerable honors from royalty. H. E.

Alfred M. Gouldon, personal representative of Efreim Zimbalist, the Russian violinist, left New York on May 29. He expects to visit London, Paris, Berlin and Warsaw. While in London he will see Mr. Zimbalist.

#### ROYALTY "TAKING UP" THE NEGLECTED HARP

IN Paris the harp is still considerably in vogue, and the fact that Princess Mary is to learn to play it may make for its renewed popularity in England. Carmen Sylva, Queen of Rumania, is an expert harp player. Marie Antoinette was the same, and so were the royal princesses in Paris in the heyday of royal houses, as well as Queen Henriette of Belgium and numerous other representatives of royalty, according to the New York Evening Post.

The general neglect of the harp to-day is the more surprising in view of the fact that modern composers have written many interesting pieces and orchestral parts for it. The French, in particular, have paid it much attention, from the day of Berlioz, who, in his "Danse des Sylphes," uses the harmonics of the harp most effectively; to Debussy, who wrote interestingly for this instrument in his "Danse sacrée et profane." Between these two come Saint-Saëns, with two splendid fantasias for harp alone, and for harp with violin; Pierné, with a "Concertstück" and an "Impromptu Caprice"; Ravel, with an "Introduction and Allegro"; Fauré, with an effective "Impromptu," and many others.

The London Telegraph, which prints a list of them, adds that, "frequent as was Berlioz's use of the harp, the great Frenchman did not understand the nature of the instrument with the understanding of Franz Liszt. In the 'Mephisto Valse' you will find them (glissandos), and even more in the 'Dante' symphony, and yet still more in the symphonic poem 'Orpheus,' wherein two harps are used to consummate advantage. Of course, all the world recalls the harp effects in the wondrous 'Feuer-Zauber' of Wagner and in 'Tannhäuser.' The latter, Mr. Kastner told me, were the most difficult of attainment in the whole of modern operatic literature. Curiously enough, the harp seems to have had but small attraction for Brahms, who appears to have employed it in but two of his works—the 'German Requiem' and 'Songs for Female Chorus with Two Horns and a Harp.' Of course, Goldmark's music glitters with harp effects. Look at—or, rather, hear—his wonderful opera, 'Die Königin von Saba,' or his overtures, 'Sakuntala' and 'Sappho,' and note the brilliant use of the harp. Richard Strauss, and more especially Debussy, who nearly always employ two harps, have proved themselves past masters of control of harp effects."

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## COMIC OPERA OF THE FUTURE

Development Along That Line of Musical Endeavor Likely to Overshadow America's Progress in Grand Opera—Comparison of Conditions and Possibilities of Each

By ARTHUR FARWELL

IT WOULD be a surprising thing if the thousand dollars which the De Koven Opera Company is staking upon the wheel of fortune for a libretto of the "Robin Hood" type should bring about a turn of affairs by which comic opera shall become a more serious matter, in America, than grand opera.

Such a thing is by no means impossible. "The Pipe of Desire," "The Sacrifice," "Natomia" and "Mona," with all their various merits, have carried no great conviction with them, while "Robin Hood" bobs up serenely with a highly successful revival. It is to be noted that, among American comic operas, it is such a one as "Robin Hood" that finds such a revival possible, and not one of the interminable and dreary array of "Wangs," "Isles of Champagne" and other vapid nondescripts that have impudently masqueraded as comic opera in America all these years. Farce and extravaganza may tickle for a while, but it is supposable that even the American populace may weary of being merely tickled in the course of an eon or two, and may come to require for their pleasure something which bases itself on some sort of representative human values. The minstrel show went down before the musical farce, which at least represented a higher musical development, and there is hope that the musical farce may yet go down before genuine "comic" or "light" opera. The "Robin Hood" revival gives promise of such a thing, the hope of which is further sustained by the recent successful revival of "Patience."

### Outshining Grand Opera as an Issue

Here in America we have a senescent musical farce, an adolescent genuine comic

opera and an infantile grand opera. We may be much nearer to maturity of comic opera than to adolescence, even, of grand opera, and such a circumstance would naturally lead to a condition in which native comic opera would, for a period of our history, outshine native grand opera as a vital issue.

There is a certain false conception of artistic values abroad in America, a certain blind and intolerant worship of "highbrowism," which sets fancied altitude and worth above that which is real. Homely greatness is apt to go long unrecognized as greatness, especially at home. It requires great emergencies, and time, to discover that Abraham Lincoln and Mark Twain are greater than their nicer and more classically inclined contemporaries. Dante and Chaucer wrote in the common stanza and language of the people, a shockingly uncultured thing to do! But we hear little to-day of their contemporaries who represented the high culture of their time and who wrote, as that culture demanded, in Latin or in classical stanza forms. Cervantes wrote in quite vulgar style a mock romance caricaturing the highfalutin Spanish men of letters of his day, and totally extinguished them all with his honest and unaffected humanity.

We are just right for such a thing to happen in American music. It is the common belief that an opera composer, to be a really dignified figure in art must do something in the style of Wagner, or at least of Verdi. The chances are that such effort will lead to little or nothing of value and that we must first reckon with the rough truths of American life. American opera representing such a high state of refinement is probably reserved for a subsequent period.

The respective chances of grand opera and "light" or "comic" opera for serious development in America may be roughly estimated by looking over the opportunity and possibilities of each. Where the greatest need is, and where the most profitable and favorable conditions are, there will be the greatest fulfillment.

### Field of Unlimited Possibilities

To begin with, comic opera, by which is meant all legitimate forms of lighter opera not strictly to be classed as "grand," has for its field the entire province of the musical farce of the present; that is to say, all America. Grand opera, on the other hand, except for sporadic operatic enterprise here or there, is restricted to the narrow field of advance of grand opera proper, with its occasional expansion through the building of an opera house in one of the large cities. At present one can count such opera houses, having high class modern opera companies, on the fingers of one hand. These houses will undoubtedly produce new grand operas by Americans from time to time, but the growth in this respect must be extremely limited for some time to come. There are several travelling grand opera companies that are accomplishing much for the appreciation of opera, but these are likely to continue to content themselves, as in the past, with presenting the standard European operas, old and new. In the continental operatic lands every town of any size has its opera house, usually sub-

sidized by the government, and the market for grand opera is virtually as large as the market for comic.

This condition does not exist in America. The demand for grand opera is still very small. The managers of the great opera houses have no need of operas by Americans. The American composer is rather a thorn in their flesh—a pest, of whom they would gladly be rid. The demand for the "musical show," however, is very great, being as broad as the nation. The development of the musical stage does not stand still in this country. The prevalent style of "musical show" is about played out, as the minstrel show in its turn became played out. Vaudeville we will have always with us, but it will not supplant the "dramatic" musical entertainment requiring an entire evening for its unfoldment. The one who can give the country something fresh and good in real comic opera to-day will find a national market for his product and a national machinery ready for its presentation.

Moreover, he will, if he can strike the right note and produce something convincing, find a ready-made national appreciation. Roughly speaking, the comic opera will be based upon the "musical show," employing its familiar forms of song and chorus, but rejecting its vapidities and puerilities. The reception accorded to "Robin Hood," both on its first appearance and on the occasion of its present revival, is ample evidence that no new kind of appreciation will have to be cultivated. With grand opera this is not the case. The American nation cannot be said to have grasped and accepted the grand operatic form. The grand opera enthusiast in America to-day is almost universally regarded by his fellows somewhat as a Bostonian is regarded in Arizona, as an object of curiosity and wonder, and incidentally a subject for humor. No one thinks that way of a person addicted to the "musical show" or comic opera.

### Greater Rewards for the Authors

In short, we are the crudest of pioneers with respect of grand opera, while in comic opera we stand upon the very threshold of an immense possibility and realization. The result of this condition is that the field of comic opera offers vastly greater prizes to the successful librettist and composer than the field of grand opera, and the opportunity is not likely to pass unheeded.

Our musical education and culture conditions are largely responsible for the failure of our composers to seize upon this opportunity in the past. The young composer is trained to be a prig and a "highbrow," and while it may not be put to him in terms, he is none the less led to feel that his artistic dignity will be irrevocably lost if he de-means himself by touching the defiling pitch of comic opera. And indeed it would be if he permitted himself to be "Broadwayized" into the condition of the present writers for the popular musical stage. The composer, looking about him in America, has seen no alternative between "Tristan" and the horrors of Broadway. He has not been led to realize the universe of possibilities lying between, the multitudinous normal and human uses, valuable to his fellows, to which his gifts might be put, without artistic apostasy. Therefore, he has been impelled to break himself on the wheel of a grand opera scarcely needed or demanded of him as yet, or to dodge the issue entirely, and has overlooked the possibility of the invention of a comic opera which squared both with his own artistic conscience, and the actual need of the American people.

### The Managerial Attitude

The man whose mind has been poisoned by too long a contact with the Broadway idea will probably regard with sentiments of pity any one who would suggest the possibility

of such a comic opera. The thoroughly "Broadwayized" librettist, composer and manager has warped himself into the belief that because he has found one set of stimuli to which the American will respond, he is incapable of responding to any other. Nothing could be more fallacious or shallow. Inspired with more zeal than knowledge, some Broadway manager will occasionally put on what he regards as a highly artistic "show," which is to demonstrate that the public has lurking instincts of a kind better than is generally supposed and which is to bring the manager much credit for daring to risk money in appealing to these instincts. Any one who has witnessed one of these lofty ventures, be he a habitué of Broadway or a real human being, will have departed in sorrow and have dissuaded his friends from sharing so sad an experience. No whistle is to be made out of the sow's ear of Broadway idealism.

I have said that, roughly, a true popular comic opera can be based upon the already existing form of the present "musical show." It would have been better to say forms. The "musical show," taken as a whole, is a pre-creational thing of no form. But it contains musical forms of a well defined nature. Gilbert and Sullivan took for their comic opera the existing forms of English musical hall song or ballad with chorus, and thus, while presenting a new product, based it upon musical forms already popular. Their achievement was great in that they accomplished something that was nationally representative.

The musical forms of the separate numbers in the contemporary American musical farce are quite satisfactory and quite as capable of being retained in genuine comic opera as were the forms retained by Gilbert and Sullivan. It only requires that they be applied to an operatic conception which has unity and human meaning—which represents something.

Appreciation follows creation in all art, highly refined or popular, and the application of American librettists and composers to the invention of a genuine comic opera appropriate to America would be followed by a national appreciation with the most absolute certainty. Without doubt there would be difficulty in getting the craft launched. Strongly entrenched managers of the old régime would block the way, octopus theatrical trusts would be revealed, the old gods would be appealed to for the maintenance of the old order of things.

But, as comforting old Walt tells us, "All ways part for the progress of souls." It is one of the laws of the universe that manifestation follows creation. But it must be real creation and no sham.

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## ECHOES OF MUSIC ABROAD

**Shakespearean Concerts in London Show Composers' Indebtedness to Bard of Avon—Paris to Make Wolf-Ferrari's Acquaintance Next Winter—"Don Quixote" Inspires Widely Divergent Opinions in London—Music and Morals Again, This Time in Hungary—Enticing Opportunity in Mannheim for a Conductor**

HOW extensively composers have drawn upon the bard of Avon for inspiration is now being demonstrated, though, of necessity, not exhaustively, by the series of eleven concerts Henry Wood is conducting at Earl's Court, London, where the "Shakespeare's England" exhibition is being held. Of the opening concert, "Romeo and Juliet" was the subject, at the second "Macbeth" was illustrated, while the scheme provides also for two "Hamlet" concerts and programs devoted to "King Lear," "Antony and Cleopatra," "Otello," and others of the tragedies, histories and comedies. One program will be given over exclusively to Shakespearean dances and ballet music and a great deal of vocal music will be inserted in the orchestral programs.

Perhaps the most interesting feature of the opening concert was Henry Hugo Pierson's "Romeo and Juliet" Overture, which was followed a week later by this composer's symphonic poem, "Macbeth." Were it not for his setting of "Ye Mariners of England" Pierson would be practically unknown to the present generation of music-lovers in his home country. Yet time was, recalls one chronicler, when Pierson was the most-talked-of British musician in Europe. Nearly half a century ago he protested almost alone against the exclusive cult of his friend Mendelssohn in Great Britain. He was then a modern of moderns. In disgust at the British attitude towards music of the progressive type, he left his native land, where his name was Pearson, changed it to Pierson, and even to Edgar Mansfeldt, wrote operas that were played in many German houses, and composed, it is claimed, the first complete series of music to the whole of Goethe's "Faust," the two parts. This last used to be given in conjunction with the Easter performances of "Faust" at the Leipzig Municipal Opera.

An idea of the breadth of scope of the programs arranged may be gained from the fact that "Hamlet," for example, is to be illustrated by orchestral music from the pens of Mozart's "friend," the Abbé Vogler, Ambroise Thomas, E. A. MacDowell, Dr. Georg Henschel, Niels Gade, Tschaikowsky, Liszt, Edward German, Joseph Joachim and Norman O'Neill; "Macbeth" by Sullivan, Handel Thorley, Spohr, Pierson and Richard Strauss; "The Tempest" by Sullivan, Purcell, B. J. Dale, A. M. Hale, Frederick Corder and W. H. Reed; "Antony and Cleopatra," by Graun (1742), Alexander Georges, August Enna, Raymond Roze, J. D. Davis and Rubinstein. First performances in England are promised of Fibich's symphonic poem, "Otello," H. A. Keyser's overture on the same subject and a new suite by Coleridge-Taylor.

Besides the Pierson Overture the opening program contained two movements from Berlioz's "Romeo and Juliet" Symphony and the Tschaikowsky and Svendsen Fantasies.

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HAVING decided that his success in this country, as well as in Italy and Germany entitles Wolf-Ferrari to a hearing in France's official opera center, the directors of the Paris Opéra have acquired the rights of "The Jewels of the Madonna" and will produce it next January. At the Opéra Comique one of the most promising announcements for next season concerns Loni's "Paolo et Francesca," which will rival Camille Erlanger's "La Sorcière" in awakening advance interest.

During the latter part of the season this theater will produce Gabriel Fauré's "Pénélope" after its première at Monte Carlo

in February. The name part is to be created both at Monte Carlo and in Paris by Lucienne Bréval, at whose lightly spoken suggestion in dinner-table conversation it was that Fauré undertook to make Pénélope the heroine of an opera. Bréval, who has completely regained her old standing



Alois Burgstaller Entertains Mme. Schumann-Heink

The group here pictured was photographed at the Bavarian home of Alois Burgstaller, the former Metropolitan tenor, whom Ernestine Schumann-Heink recently stopped to call on while making an automobile trip through Southern Germany. Standing from left to right are Wolfgang Mottl, only child of the late Felix Mottl, who makes his home partly with Herr Burgstaller; Frau Burgstaller, Alois Burgstaller, Mme. Schumann-Heink, Prof. Kwast, Mrs. William Rapp, Sr., and Miss Thunelda Rapp. Seated are, left, the daughter of Frau Burgstaller, who was formerly Mrs. Hexamer, of Hoboken; and, right, Herr Burgstaller's daughter.

on the lyric stage in Paris, will divide her time next season between the Opéra and the Opéra Comique.

An adumbration of the competition the Opéra Comique is to be confronted with in the new opera house being erected by a private syndicate in the Champs Elysées is to be detected in the announcement that Gustave Charpentier's next work, now long awaited, is to have its première there and that one of Debussy's new works also has been acquired.

Raoul Pugno's first experiment with opera-making, his lyric version of d'Annunzio's "The Dead City," in which he has had an enthusiastic collaborator in his former pupil, Nadia Boulanger, is to be held back by Director Carré for the beginning of the season after next at the Opéra Comique. At the end of this month this institution will celebrate Jean Jacques Rousseau's bicentenary by staging the great Swiss's attempt at an opera, "Le Devin du Village."

That "brilliant engagement" is but a relative term is proven once more by a note that appeared recently in *Le Monde Artiste*. The announcement states that Jeanne Bourgeois has just been engaged on "brilliant terms" for the Opéra Comique for three years, her salary for the entire year of ten months to be for the first year \$3,000, for the second \$3,600 and for the third \$4,000. But even Mary Garden was receiving only \$75 a week at that house before she came to the Manhattan to be paid many times that amount for each performance.

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RECENT revelations concerning the miserable remuneration, or the utter lack of it, received by conductors in Germany have received a piquant flavor from an advertisement appearing in German papers at the instance of one of the larger provincial opera houses. It runs thus: "The post of concert-master and conductor of the orchestra at the Court Theater, Mannheim, will be vacant on September 1, 1912.

Salary, \$1,250 per annum. Also share in Academy concerts, amounting to about \$105. A lucrative (sic!) teaching engagement (\$350 to \$500) at the High School of Music is also offered."

And yet such an "easy street" bait will lure hundreds of applicants for the position, if it draws one. The irony of the thing is pointed in the restriction added to the advertisement to the effect that the applications of only first-class artists will be considered.

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SPAIN'S great 'cellist, Pablo Casals, told a London interviewer the other day of an experience he once had with a penniless but promising pupil. After giving the boy a number of lessons, purely out of charity, he dismissed him with the remark, "I have taught you all that is possible. Now you can go out into the world and conquer it." Some years later the benevolent 'cellist

OFFICIAL decorations being regarded as invaluable assets for publicity purposes, no Continental singer or player ever fails to share his joy with the world in general when he is presented with a little fancy badge by some petty prince, duke, or what-not, "in recognition of his attainments as an artist." Such is the flattering unction he lays to his soul, but in point of fact all the award means in the majority of cases is that the royal or grand-ducal patron has cajoled an artist of good repute into entertaining him privately without charging for his services.

Real significance, however, attaches to the honor conferred upon Moriz Rosenthal by the Austrian Emperor the other day. In being made an Imperial and Royal Court Pianist Rosenthal received a title not lightly awarded, a title that has not been conferred upon one of his special calling for upward of thirty years.

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SUNDAY experiments made by opera impresarios have demonstrated that London does not take kindly to Massenet, but if the opera-going public is agreed with Robin H. Legge, of the *Daily Telegraph* it would seem that "Don Quixote" is likely to win for the French composer the favor that none of his other works has succeeded in commanding. While admitting that it is early to say whether or not the opera has come to stay, this critic declares that "it is certain that it deserves to remain in the repertory, for it is genuinely interesting, it has much of charm and it surpasses any other of Massenet's operas that we have seen in London, not excepting 'Manon.'" As to that doctors disagree, but first let us pursue this point of view.

Psychologically interesting rather than dramatic, then, is the favorable verdict in regard to the treatment of Cervantes' idealistic hero in the Massenet work, for here, whatever the preconceived idea of him may be, he is "a sweet old busybody inspired by loftiest motives and ideals, and not at all a madman made mad by the reading of chivalry. He is chivalry."

And so with the music. "It is never very dramatic, sometimes it is quite undramatic, as in the hideous outburst marked in the score with three F's when the *Don* drops dead. . . . Massenet has rather spoiled the supreme moment by a lack of reticence that is present at almost every other point in the entire opera. Contrast, for example, the peace of the music of the thoroughly characteristic violoncello solo which immediately precedes the death of *Don* with the roughness of the noise, it is nothing less, that accompanies his fall from his place under the giant oak. The noise may be operative; it is not dramatic, and it is not even appropriate. *Don Quixote* was essentially a 'gentleman' who would have detested to die in a blaze of triple-F sounds." Admiration is expressed for "the charming little Serenade at the beginning of the opera" and the *Don's* address to the mob at his first entrance.

The *Observer's* reviewer, on the other hand, can find nothing whatever that is praiseworthy in the opera. "Writing music and making operas are distinct enterprises," he notes, "and nobody has drawn the line of demarcation so obviously as M. Massenet, although he was not the first to find out the trick. 'Don Quixote' is an opera without music. If this is suggested to you as you listen to the work for the first time, and the interpreters do not appear to be at fault, a glance at the vocal score is quite sufficient to verify your apprehensions. 'Don Quixote' has not even got a Massenet melody. The love motive of the Knight, the only thing of the sort in the score, is too banal to be accorded even the innocent title of 'tune.' The music allotted to *Dulcinea* is a concoction of stale trivialities; and *Sancho's* is scarcely better off.

"The book is meaningless to those who have not read or have not a general knowledge of the scope of Cervantes' work, and terribly unsatisfactory to those who have; for, although it is quite a good libretto of its kind the boiling down for operatic purposes has played havoc with the incidents."

By the end of this week seven of the twelve weeks of Mr. Hammerstein's Spring and Summer season at his London Opera House will have passed, and but two absolute novelties will then have been given. The "Children of Don" is to have its première this Friday. But in addition to the Holbrook opera and "Don Quixote" there

[Continued on next page]

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### ECHOES OF MUSIC ABROAD

[Continued from page 11]

were four or five other novelties nominally promised for this season. How many of them will be crowded into the remaining five weeks? And do the American impresario's ruminations on the odds against a "butter-in" in the London music world reflect a state of mind conducive to the producing of more new works?

Notwithstanding reports to the contrary Mr. Hammerstein has not yet backed down from the Covent Garden scale of prices he adopted again for the current season. "Five-dollar opera" doubtless will be continued until its mid-Summer close.

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WHAT about music and morals, again?

The principals accused in a Hungarian *cause célèbre*, the Haverda murder case, have been killing time—they are supposed to have gotten their hand in with a human being—in prison by composing. Marie Haverda, who is awaiting trial for having instigated her lover to murder her mother, in order to inherit her fortune—she evidently, if guilty, had not learned from Col. Streamer that "it's surely wrong to kill one's mother, since one can hardly get another"—has felt light-hearted enough to compose a waltz, the "Mizzi" Waltz, and has had it published from the jail.

The lover, Anton Votzer, with the permission of the prison authorities, has sent a large bundle of manuscript music to his lawyer with the request that a publisher be found for it. And another man, tried for complicity in the crime, is composing an operetta.

The appeal the waltz may make to a morbid imagination was shown the other evening in Berlin, where in a café on Unter den Linden a young man disappointed in love shot himself while the orchestra was

playing, at his request, "Quand l'Amour Meurt."

\*\*\*

AMONG the new tenors at Covent Garden this season is one of the few of his vocal category who can claim no picturesque origin such as a watchmaker's shop or a brewery or a blacksmith shop. This is Signor Cellini, who made his début with the new *Carmen*, Tarquinia Tarquini, on the opening night of the season.

But he has not always dreamed of lyric glory. It was not until after he had spent several years studying law and obtained the highest degree available to a lawyer in his native Italy that he began to give serious attention to his voice, and that at the instigation of Luigi Mancinelli, the conductor and composer. Outside of his appearances at Covent Garden he is to be heard as the "illustrating artist" of a lecture on "The History of Opera" to be given by one Clifton Cooke shortly in London.

\*\*\*

ON the first of the month Felix Berber left Geneva, which he had long regarded as his home, and took up his residence in Munich. This artist, who found favor here during his first brief visit last year, will take charge of the master-class in violin playing at the branch of the Stern Conservatory of Berlin which Director Gustav Hollaender is about to open in the South German capital.

\*\*\*

IN connection with the celebration in Russia of the centenary of the war of 1812 an opera entitled "1812," reeking of historic atmosphere, by a composer named Bagrinowski, is to be produced at the Imperial Operas in both St. Petersburg and Moscow. The book is said to be based on Tolstoi's novel, "War and Peace."

J. L. H.

### A CONVERSE-MAC KAYE OPERA IN INCUBATION

SINCE mid-Winter it has been an open secret, according to the Boston *Transcript*, that Frederick S. Converse is at work upon a new opera of a different sort from any that he has hitherto attempted, of a sort that is uncommon even in the widening range of contemporary music-drama. It has been scarcely less known that Percy MacKaye, the poet and the dramatist, was writing the text and that the resulting piece, as a musico-dramatic entity, would be virtually a collaboration between the two, each according to his several abilities. Mr. MacKaye has now finished the text and Mr. Converse is working steadily at the music. The text as it stands, the music so far as it has been written and as it will be revised are both subject to the changes that the gradual growth and the final maturity of an opera bring. Neither composer nor poet expects to finish the piece in time for performance at any opera house next season; a year more at least of work is "in sight" upon it, but they have advanced far enough to make some general outline of the opera and some hint of its individuality possible.

First of all, this "Beauty and the Beast," as the tentative title runs, is not a "fairy" opera, as rumor has characterized it, but rather a "fantastic" opera. The scene, for the three acts in which it is to run, is a pictorial, semi-Oriental, strange and mysterious nowhere, fit environment for enchantments and fantastic happenings. The old fairy tale of "Beauty and the Beast" provides the skeleton for the action of the opera. The flesh that is to clothe it and the blood that is to quicken it have come largely out of Mr. MacKaye's imagination, quickened by much communing with the Arabian Nights. Again, contrary to report, the new opera will not be a "children's opera" in the sense in which "Hänsel und Gretel" is such. Children are likely to enjoy it; in fact there has been high fun with it in the tests to which it has been subjected in both the composer's and the poet's households; but it is intended quite as much for "grown-ups" who have kept their liking for fantastic

humor, sentiment and incident and for music that shall be its voice.

The general design of the opera and the quality of the text make it incumbent upon Mr. Converse to write music such as he has never written before—music that shall run lightly, swiftly and transparently, that shall have its quasi-Oriental tinge and its pervading fantastic voice, that shall serve robust humor, whimsical characterization and romantic sentiment. It is no less necessary that the action and the stage pictures should make the course of the opera clear to the seeing eye, while the music is setting the ear of the imagination a-tingling. So Mr. MacKaye has devised and shaped his text, assuming also that the opera will be produced on a stage equipped with every modern mechanism and ordered by an imaginative director. New work in a new species has put both men to their mettle—and the more because in this opera of fantasy, they and their audience are to have the company of such redoubtable and stimulating folk as *Sindbad the Sailor*, the *Forty Thieves* (without *Ali Baba*), a *genii*, a *Stately Lady* and a *Peacock Lady*, to say nothing of *Beauty* herself and of *Florimond*, wickedly enchanted into a beast. Needless, almost, to say, *Beauty* is the soprano, and the *Stately Lady* the alto, while the *Peacock Lady* sings in a queer coloratura. *Florimond* himself is a tenor; become the beast, he is also bass. *Sindbad* naturally is a robust and unctuous baritone.

Brooklyn Subscribes for Philharmonic Sunday Concerts

The management of the New York Philharmonic Society reports a large advance subscription sale for the Sunday afternoon symphony concerts to be given under Josef Stransky at the Brooklyn Academy of Music next Winter. The period during which former patrons are entitled to renew their subscriptions ends on June 15. Any seats then unclaimed will be considered available for new applicants. These concerts have gained rapidly in popularity and there is evidence that the coming season will show a larger attendance than ever.

Tina di Roma, a Roumanian Court pianist, is playing nightly at the London Hippodrome.

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## PHILADELPHIA SINGER'S HOME CONCERT.

### Mildred Faas, After Long Study Abroad, Wins Local Approval in Exacting Program

PHILADELPHIA, May 30.—The song recital by Mildred Faas, given last Monday, was one of the last and decidedly one of the best and most successful of the season. Miss Faas recently returned from a two-years' stay in Europe, where she had been a pupil of Charles King Clark, in Berlin, in which city she made a successful debut as a *lieder singer*. She was welcomed on Monday evening with much cordiality by an audience of culture and appreciation. The most critical listener at once recognized the fact that she is now a vocalist of artistic skill and finish, her natural endowments having been adequately developed.

Miss Faas has the advantage of an attractive personality, grace and ease of manner. Her voice is a lyric soprano of purity, sweetness and excellent range. Her varied program was well calculated to display her versatile talents. She displayed admirable intelligence and proficiency, with not a little of dramatic feeling, in the German songs by Schubert, Schumann and Brahms, and in Hans Hermann's graphic ballad, "Der jungen Hexe Lied," while she showed especial aptitude for such songs as Durante's "Danza, Danza," Martini's "Plaisir d'Amour" and "Charmant Papillon," by Campra. In none of her numbers, however, did she more completely win her audience than with the two encore selections, the waltz, "Mireille," by Gounod, and Delibes' "Les Filles de Cadix," charming songs brilliantly executed. Miss Faas was assisted with artistic appreciation by Leona



Snapshot of Mildred Faas, the Philadelphia Soprano, Crossing the Wilhelmplatz, in Bayreuth, During Her Stay There Last Summer

Clarkson Grugan, whose fine presence and unobtrusive grace of manner add charm to her proficiency in the difficult art of an accompanist.

A. L. T.

### MME. CAHIER'S TRIBUTE TO THE METROPOLITAN

THE impressions gathered by Mme. Charles Cahier during her recent eighteen-day visit to New York, during which she sang at the Metropolitan Opera House, and arranged for a concert tour next Fall under Loudon Charlton's management, are interestingly put forth in the *Wiener Konzertschau*, the representative of which interviewed the prima donna on her return to Vienna. Nearly ten years had elapsed between the day on which Mme. Cahier left America to study under Jean de Reszke and her return this Spring as one of the greatest of operatic contraltos. In recounting the circumstances under which the Metropolitan induced her to return, and giving various incidents of the voyage, Mme. Cahier was quoted as saying:

"The Metropolitan is without doubt the leading opera house in the world so far as vocal art is concerned. The management is in the hands of Mr. Gatti-Casazza, a gentleman who speaks little and perhaps for this reason accomplishes much. Mr. Toscanini, the conductor, is, to put it briefly, a musical wonder. The president of the board of directors, Mr. Kahn, is an enthusiastic and cultivated amateur of real art. It was delightful to find to what ex-

tent these three leading lights of the Metropolitan are generally admired, both in and out of the theater.

"The auditorium of the Metropolitan, filled from parquet to the top gallery, presents a wonderful picture; the number of beautiful women in exquisite toilettes makes an impression never to be forgotten. So much noble bearing one sees nowhere else in the world.

"I feel it incumbent on me to protest against the universal inclination to speak in a slighting manner of the behavior of the boxholders during the performances in the Metropolitan. In the performances, in which it was my pleasure to sing, I was repaid with the closest attention, and remarked that the audience stayed until the last note. I had opportunity of judging the New York public at the opera, in concerts and in private soirées, and my impressions were thoroughly delightful. For this reason I am looking forward to my tournée of three months during October, November and December with the greatest pleasure.

"It is tactless and unkind for artists to say that one goes to America only for the dollars; one really finds a warm-hearted, enthusiastic public possessed of a warm, true love for art.

"The cable received on board before our departure from Mr. Kahn, 'My wife and I send you both best wishes for a pleasant

voyage and look forward to the pleasure of greeting you here next season,' as well as the appreciation experienced at the hands of my director, have awakened in me the pleasantest hopes and expectations for my next sojourn in my native land.

"After the 'Mahler-Festival' in Mannheim, the 'Wagner-Festival' in Buda-Pesth and several other engagements we go to our beloved Hanko in Norway to rest up from the strenuousness of my most successful season and prepare for the coming year."

### THREE OF BIRMINGHAM'S BIG CHOIRS IN CONCERT

#### Treble Clef and Arion Clubs Unite in Local Event and Männerchor Wins Honors in Mobile Sängersfests

BIRMINGHAM, ALA., June 1.—Birmingham enjoyed one of the most brilliant and artistic concerts of the Spring season last week when the Treble Clef Club, the oldest organization, musically, in the city, and the Arion Club, the youngest organization, combined and presented a program of unusual worth. Adolf-Dahm Petersen is director of both clubs. His taste and high order of musicianship displayed itself in every instance.

The Treble Clef Club was particularly happy in its rendition of Reinicke's "In Summer," which was sung with smoothness and brilliancy, eliciting great admiration. Of the male choruses "Last Night," Kjerulf, was the most effective number, and J. D. McGill, as soloist, acquitted himself with great credit. Among the other soloists were Irene Jenkins, soprano; Alice Phillips, mezzo-soprano; Margaret Merrill, alto; Frances Burton, violinist, and Lowela Hanlin, accompanist.

Birmingham is particularly proud of the splendid showing that the Männerchor, the singing section of the Birmingham Turn-Verein, made at Mobile last week during the Sängersfest. It was openly acknowledged by the highest musical authorities present that the Männerchor was far and away ahead of any other singing society which participated. Paul Cebrat, the conductor, was highly congratulated upon his success and his able musicianship was favorably commented.

First honors were accorded the Birmingham Männerchor, its prize song being "Wach Auf," Baldamus, in which the soprano solo was sung by Mrs. C. Julius Severin, one of the most accomplished singers in the South.

Mrs. Severin has a beautiful voice and is always heard in her home town with great pleasure. Her work at the Sängersfest was highly gratifying to her friends both here and in other cities where she has sung.

### THE CASE AGAINST THE POPULAR SONG

"DETERIORATION of taste, manners and even morals can be traced to certain kinds of popular songs, which, unfortunately, are instantly taken up by the community, even by people who ought to know better," said Mrs. Minna Kaufmann, the distinguished singer and teacher, in a recent interview with Margaret Hubbard Ayer, of the *New York Evening Journal*. "The composer of a 'song hit' makes a fortune, while he can barely make a living if he goes on writing really good music set to poetic words. I have seen so many fight against it merely to give in in the end and turn to burlesquing some well-known piece of classic music, out of which they got the popular song of the season."

"I like light music myself," continued Mrs. Kaufmann, "but I believe that we are going too far when we allow vulgar parodies of such things as 'The Rosary,' which will always remain a beautiful song."

"But the worst thing I have come across is the dance tune which is 'Nearer, My God, to Thee' set to ragtime. To me that is absolutely irreverent. But the young people think it's funny and this dance is quite popular and treated as a good joke, though all the dancers recognize the tune at once."

"A thing like this undermines reverence and respect for sacred things. We can have no traditions if everything is ridiculed and burlesqued, and a stern halt should be called before our young people go any further."

Mrs. Kaufmann, who has made a deep study of the folk songs of all nations, feels keenly the disintegrating and demoralizing effect of the popular songs of

to-day, which are an expression of the feelings and sentiment of the people.

"In these songs, which are heard everywhere, one gets a very good idea of the state of mind and feeling of the public."

"Marriage is held up to ridicule, and the lover of to-day who would have the courage to sing, 'Believe me if all those endearing young charms' would be laughed to scorn and would quickly change his tune," Mrs. Kaufmann said. "The language used in the verses is always the 'catchy' kind. You can't avoid quoting some of the songs, because the verses are made up of everyday expressions twisted into other and often unsavory meanings."

"These songs are especially bad for children, yet it is impossible to keep them in ignorance of them, for the bands, the phonographs and street singers proclaim that this is the kind of music the public wants and will pay for."

"These songs are a real danger because they give young people a false and perverted impression of society's attitude toward love and romance."

"The popular music writer has already turned most of the classic music to his own profit by setting it to ragtime, and so has spoiled many a beautiful melody for the real music lover. And I firmly believe that the deterioration of morals is, to a certain extent, due to these songs which hold every pure and romantic sentiment up to slangy ridicule."

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Boston, Mass., June 3, 1912.

**WELDON HUNT**, one of Boston's most successful teachers of singing, will close his studio on June 15, after a busy season. Among his advanced and professional pupils, who have been singing at concerts and recitals in the East this season, are: Katherine Dana, soprano; Olive Russell, mezzo-soprano, of Providence; Clara Ailman, soprano, of Newport; Ethel Bentley, soprano; John Colt, tenor; Dr. Russell Sprague, tenor; Charles Roberts and Rudolph Bossardt, baritones, and Myrtle Atkinson of Amherst.

Carolina White, soprano, of the Chicago Opera Company, who sang with great success in fifteen performances of "The Girl of the Golden West" in Florence, Italy, this Spring, and who has been re-engaged for thirty weeks next season with the Chicago-Philadelphia Company, has extended an invitation to Mr. and Mrs. Hunt to spend the Summer with her at her country home in Riccione, Italy. Mme. White is one of Mr. Hunt's many successful professional pupils.

The pupils of Mrs. Hall McAllister gave a recital on May 27 at her studio. The pupils, who are all professional soloists, included Mrs. Anita Davis-Chase, Miriam Sears, Mrs. May Atwood Baker, Mme. Marie Sundelius, May Fletcher, Marjory Winnewisser and Alice Garvey. Mrs. McAllister will sail for Europe on June 11, touching London, Paris and points in Germany, and will return about the first of September to give her usual series of concerts on the North Shore.

A recital was given by Olive M. Folsom, soprano, and Olive A. Spencer, violinist, assisted by Ada Phillips and Lena L. Dube, in Somersworth, N. H., on May 17. Miss Folsom, who is a pupil of Warren W. Adams, has a clear voice of good range, and has done considerable work during the last season. The Misses Spencer and Dube are local artists of ability. George Brock Sargent, tenor, also a pupil of Mr. Adams, has been engaged as soloist during the month of August at Manchester-by-the-Sea, during the short absence of Leroy P. Bezanson.

Marjory Patton, 'cellist, and pupil of Laura W. Webster, who is studying in Berlin with Anton Hekking, has successfully filled many engagements during the last season and has several orchestral engagements for next season. Gladys Berry, another talented pupil of Miss Webster, has played before many of the local clubs during the Winter.

Edith Bullard, the talented young soprano, who has been engaged to illustrate a series of lectures to be given next season by John Marshall, head of the music department of the Boston University, will be one of the soloists at a production of Gade's Cantata, "Crusader," in Concord, Mass., June 7, and will fill an engagement in Lexington, Mass., the week following. She is also to illustrate a lecture for the Federation of Women's Clubs of Massachusetts to be given by Mr. Marshall on June 5.

### New Conservatory for Needham

A Conservatory of Music will be opened in September at Needham, under the direction of Charles W. Moulton, the pianist. Mr. Moulton has a special system of "Active Hand Culture," which will be taught in connection with the pianoforte department. There will also be departments for violin, voice and cello under the direction of competent instructors. Mr. Moulton has brought out successfully several of his pupils, including Gladys Billings, Grayce Mitchell, Marion Whiteley, Jennie Evans, Florence Gorse, James Marsh, Kendrick and Frederick Whetton.

Ethel J. Moore, soprano, a pupil of Theodore Schroeder, has been engaged as soloist at the First Church of Christ Scientist, Concord, N. H. Miss Moore has sung in many Concord concerts with much success. Gladys Powers, a contralto, of Waterloo, Ia., also a pupil of Mr. Schroeder, has sung at many notable functions, and will remain East during the Summer in order to fill her many engagements at the North Shore. Mr. Schroeder will remain at his studio until August, and will resume his teaching on September 1.

Bertha Cushing Child, contralto, was soloist at the commencement exercises at Quincy Mansion on May 22. She also sang before the New England Women's Club on the 25th, and on May 26 appeared in

Wakefield, where she was soloist at the dedication of the new cemetery. Mrs. Child has closed her studio for the Summer and will resume her teaching in the Fall.

A recital was given by the Liederheim pupils on May 27, with Ruth Lincoln Woodbury, accompanist, assisted by Claire Rockwood Kane. The program included numbers by Liszt, Gounod, Rubinstein, Mozart, Schumann and several of Margaret Ruthven Lang's songs.

The King Chapel Quartet gave an informal song recital at the studio of Bertha Cushing Child on May 25. There were also solos by Mrs. Child and Alice Bates Rice.

### Boston Opera Singer in May Festival

Elizabeth Cunningham, soprano, a pupil of Fred N. Waterman, who sang successfully with the Boston Opera Company last season, was soloist at the Birmingham May Festival on May 28. Lucile Landers and Priscilla Price, also pupils of Mr. Waterman, have appeared in many concerts. Miss Price has returned to Grand Junction, Colo., where she has been engaged as soloist at the Congregational Church.

Alice Bates Rice sang successfully at a concert in Brattleboro, Vt., on May 30 and will appear at St. Johnsbury, Vt., this evening. The third of Mrs. Rice's pupils' recitals was held at her studio on May 22. Eleanor Fanar, contralto, who sang on this occasion, has been engaged as soloist at the First Congregational Church, Brockton.

Gertrude Walker-Crowley, the soprano, has returned from New York, where she has filled several engagements. Mrs. Walker-Crowley will give her annual recital in Salem, on June 10, with the assistance of her Boston, Beverley and Salem pupils. She will also have the assistance of several instrumentalists.

Several pupils of Ernest V. Marsh, violinist, gave a recital at the Cambridge Y. W. C. A. on May 31. A. E.

### Busy Summer for Gamble Concert Party

The Ernest Gamble Concert Party will begin a Summer tour on June 10 in Athens, W. Va., and will be heard in concert almost daily from that time until the middle of September. Then, with but a month's rest, will begin the Party's Winter tour, which will extend from the middle of October until May, 1913. The company's June appearances will be made in Athens, W. Va., Glenville, W. Va., Chestertown, Md., Georgetown, Del., Laurel, Del., Dover, Del., Elkton, Md., Parkesburg, Pa., Royersford, Pa., Newtown, Pa., Mt. Holly, N. J., Hightstown, N. J., Hammonton, N. J., Salem, N. J., Lansdale, Pa., Hanover, Pa., Dallastown, Pa., Lititz, Pa. In July the following towns will be visited: Millersburg, Pa., Shippensburg, Pa., Mechanicsburg, Pa., Columbia, Pa., Phillipsburg, N. J., Quakertown, Pa., Marion, O.

### The German Musician's Pay

The Germans like music, but they do not want to pay for it. What they gladly pay for is food and drink, with free music on the side. When a high-class musician plays at a variety show or in a night café he is looked down on; yet these are the only places where an orchestral player can earn a decent living. Some startling figures have been printed in *Der Türmer* which show that it is practically impossible for a German orchestral musician to marry and bring up a family. For a family of four the minimum expenses, apart from food, are \$250 a year. The income of an orchestral player is \$330 a year; which leaves less than twenty-five cents a day for food. Americans pay musicians ten times as much as the Germans do; but we, to be sure, are mere barbarians in the eyes of the Germans.—*New York Evening Post*.

### Tells Story of Liszt Rhapsody

The present season has been a very busy one for Margaret Anderton, the English pianist, who has played some thirty-five recitals in New York and vicinity since November. At fifteen of these she played Liszt's Thirteenth Rhapsody, to which she has written a most entertaining story, which was published in the Fall and which she relates at her performances of the work, thus creating an especial interest in it. On May 17 she played a recital in New York, presenting an old manuscript by an unknown composer, ascribed to the sixteenth century, Debussy's "Golliwog's Cakewalk," Moszkowski's "Serenade," a Beethoven Scherzo, Schumann's "Papillons," Bunting's "Moccoli," a Hungarian folk-piece, original for cimbalom and the Thirteenth Rhapsody of Liszt.



## YOUNG PHILADELPHIA ARTISTS HEARD

Symphony Club Orchestra Program Well Designed to Show Talents of Youthful Musicians—Sängerfest Plans Progressing—Henry Gordon Thunder New Director of Fortnightly Club

PHILADELPHIA, June 3.—Plans for the National Sängerfest to take place in this city, June 29-July 2, are now well under way. The great new Convention Hall at Broad street and Allegheny avenue, where the concerts are to be given, is nearing completion, and frequent rehearsals of sections of the mammoth chorus of 6,000 voices are being held. Yesterday Hermann G. Kumme conducted a rehearsal of the Philadelphia men singers, and last Tuesday evening, in Turner Hall, there was a meeting of the Concert Committee for the perfecting of arrangements. At the same time there was a rehearsal of 1,000 voices, under the direction of Emil F. Ulrich. The principal soloists of the Sängerfest will be Marie Rappold, soprano; Louise Homer, contralto, and Henri Scott, bass.

In Witherspoon Hall, last Wednesday evening, the Symphony Club Orchestra, an organization instituted and carried on under the guidance of Edwin A. Fleisher, an active worker for the betterment of the youth in the southern part of the city, gave a concert with marked success, the playing of the youthful musicians causing no little surprise. The concert was not intended to exploit the orchestra as a combination of finished players but rather to show results attained in giving the ambitious young instrumentalists an opportunity to display their talents and have the advantage of practising together under the direction of such an able conductor as Camille Zeckwer. Most of the members of the orchestra are boys in short trousers and few of them have had musical advantages. It is all the more notable, therefore, that they should with so much facility and intelligence render a program including such compositions as the "Iphigenia" overture of Gluck and Schubert's "Marche Militaire." Other features of the program were the playing of the orchestra, under the direction of Willie Artzt, the concertmeister, of Svensden's "Romance"; a harp

solo by Theodore Cella; violin solo by Herman Weinberg, and the rendering of Olson's "Norwegian Suite," for piano and strings, by Joseph Wissow and the orchestra.

At the commencement exercises of the Coombs Conservatory of Music last Tuesday evening diplomas and certificates were awarded to one of the largest classes ever graduated by that institution. An interesting program was presented, one of the features being the playing of the Pupils' Symphony Orchestra, conducted by Gilbert R. Coombs, director of the conservatory. Diplomas were awarded as follows: Piano, Mary Davis Carr, New Jersey; Elsie Idella Landis, Virginia; organ, William Anderson, New Jersey; Mary S. Walker, Helen Kerr Weller, Pennsylvania. Violin, Harry Aleinikoff, Horace Brown, Pennsylvania. Vocal, Myra Alverna High, Ada May Landis, Florence O. Spatz, Alma Susan Zehner, Pennsylvania. Theory, Clarence Miller Cox, Pennsylvania; Ida Cosden Se Socio, Italy. The address to the graduates and the presentation of diplomas and certificates were made by Dr. Hugh A. Clark, of the University of Pennsylvania.

The pupils of the West Philadelphia branch of the Philadelphia Musical Academy gave a concert last Thursday evening, when prizes for the best work done in the Intermediate Department were awarded to Christina Knaus and Madeleine Sternberg, and for best grade work in the Primary Department to James Shea, Marian Speirs and Emilie Whiteley. The West Philadelphia branch of the Academy was opened last September and has proved a marked success.

At the annual meeting of the Fortnightly Club on May 28 the following officers were elected: Rueben Windisch, president; Dr. W. Oakley Hermance, vice-president; H. P. Hahn, secretary; William R. King, treasurer; George B. Dreizler and George H. Smyth on the Board of Directors. Henry Gordon Thunder was elected musical conductor in place of Karl Schneider, resigner. Mr. Thunder is well-known as conductor of the Choral Society of Philadelphia, a position which he has held for fifteen years. He is also conduc-

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tor of the Schubert Choir, of York, Pa., and one of Philadelphia's best known organists, being one of the founders of the American Guild of Organists, and organ-

Sutor and Grace Welsh Piper last Tuesday evening. An enjoyable program was rendered by Mary Woodfield Fox, Eleanor Gage, Marie L. Myers and Edward Shippen Van Leer.

Florence Bowman Perelmolnic, a thirteen-year-old violinist, of Butte, Mont., showed unusual talent and remarkable artistic proficiency at a recital given at the residence of Mrs. Bernard Quinto on Friday evening. Miss Perelmolnic, it is said, was discovered two years ago playing in a moving picture show in Butte by Prof. Edald Sontum, who has been her patron and teacher since then. She has played with much success in several Western cities, and such famous musicians as Cleofonte Campanini and Signor Campanari, the baritone, have personally complimented the young violinist and predicted for her a brilliant career.

ARTHUR L. TUBBS.

## SEVEN BANDS IN CONCERT

### Army of New York Musicians Unites in "Titanic" Benefit Program

Musicians of New York united in a band concert at the Moulin Rouge last Sunday night for the benefit of the families of the heroic musicians of the *Titanic* who played while the ship went down. The most interesting, as well as the most interested, of the spectators were Capt. Rostron and the crew of the *Carpathia*, who had been fêted during the week for their share in rescuing the survivors of the sunken vessel. The concert closed appropriately with "Nearer, My God, to Thee," which had been played by the *Titanic's* band as the ship sank.

About \$1500 was realized by the concert, but many persons who had bought tickets did not put in an appearance, owing to the intense heat.

Seven bands took part and the programmed numbers were almost entirely operatic selections. Chief in interest was the appearance of bands representing three different branches of Uncle Sam's service. A fine impression was made by the United States Army Band from the Twenty-ninth Infantry at Governor's Island, with F. X. Heric as bandmaster. These military musicians offered the "Leonore" Overture, No. 3, of Beethoven, following this with an amusing Fantasia "Winter," carried out vocally and instrumentally with evident relish by the bandsmen. A band made up of men from the Brooklyn Navy Yard and the U. S. S. *Michigan* played a selection from "Tannhäuser" and the New York Letter Carriers' Band presented excerpts from "Faust."

Institutional bands were represented by boys from the Hebrew Orphan Asylum and the Catholic Protectory. Joseph M. Lacalle directed a large band in a stirring presentation of the Grand Finale from "Andrea Chenier," while Gustav D'Aquin interpreted Mendelssohn's "Ruy Blas" Overture.



—Photo Copyright, 1912.

Bust of Robert Schumann, the work of the sculptor, J. Otto Schweizer, and the first prize for city federations of the first class at the coming Sängerfest at Philadelphia. The bust stands three and a half feet in height and is two feet ten inches in its greatest width.

ist of the Chicago and St. Louis World's Fairs and the Buffalo Exposition. The Fortnightly Club has long been popular as one of Philadelphia's most artistic male singing societies, and under Mr. Thunder's direction seems destined to win new honors.

The Philadelphia Trio, composed of Mary Woodfield Fox, pianist; Grace Craf, cellist, and Edward Shippen Van Leer, tenor, was cordially received at a recital given at the Twentieth Century Club, Lansdowne, last Wednesday evening.

Mme. Bona was the guest of honor at a reception and musicale given by Adele




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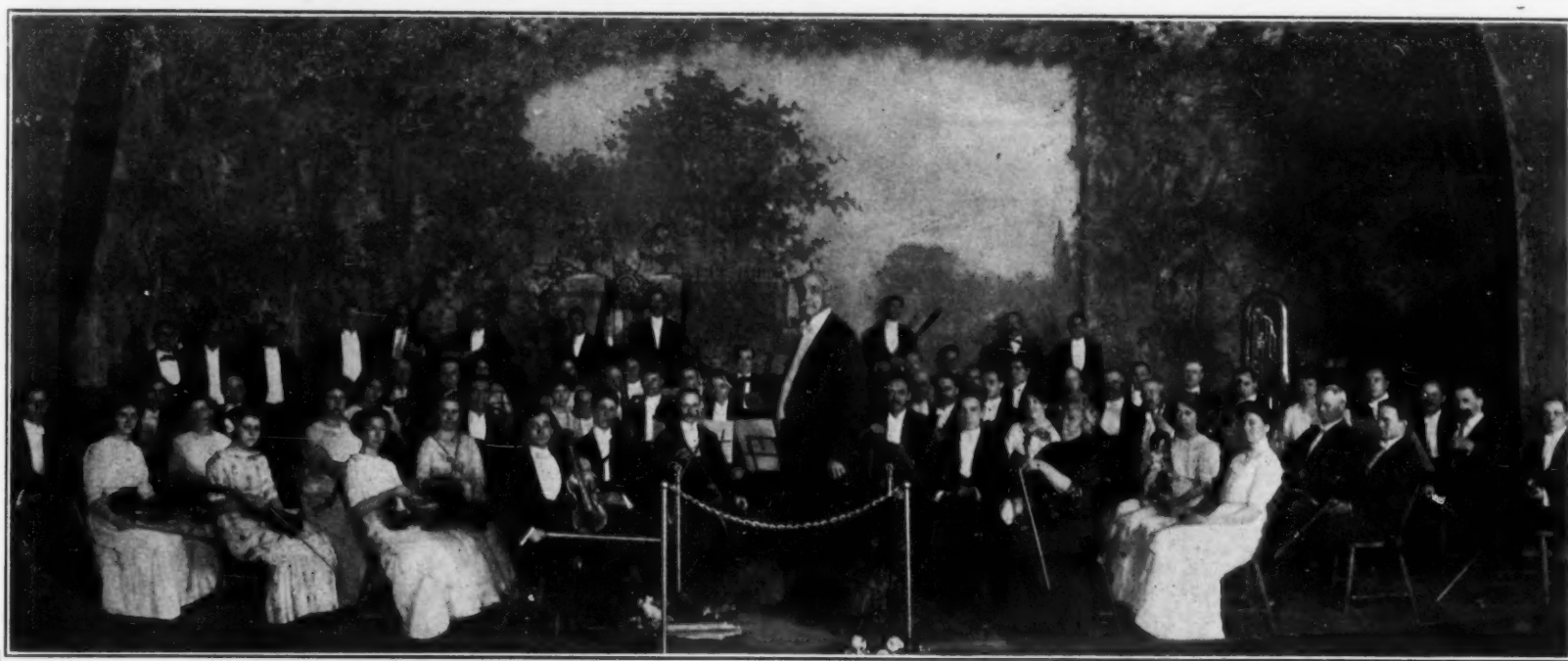
## HENRY HADLEY, SR., AND HIS ORCHESTRA

Winchester (Mass.) Organization of Amateurs a Stimulating Example of the Musical Progress of Young America—Mr. Hadley's Long Labors as Music Supervisor—His Pride in the Splendid Work of His Two Talented Sons

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, June 1, 1912.

THE Winchester Orchestra, an organization of sixty-one members, having recently concluded its third season, is making more ambitious plans than ever before in its history. This orchestra was organized three years ago by a number of music lovers and enthusiasts of Winchester, Mass., and its programs have been of unusually high order from the beginning. The orchestra is an amateur body, and the only addition from the outside to its forces during the past season was the engagement of a player on the English horn from the New England Conservatory of Music. The last program of the season included the "Sakuntala" Overture of Goldmark and the "Meistersinger" Prelude. The orchestra has from the beginning been unusually well supported by the townspeople. At the beginning of the season most of the seats on the floor are subscribed at a rate of \$5.00 each. The balcony seats are for general sale at each performance. The scope of the concerts will be materially extended next Winter.

S. Henry Hadley, the supervisor of music in the public schools of Somerville, and father of Henry Hadley, the composer, and Arthur Hadley, the cellist of the Boston Symphony Orchestra, is the present director of this body. The leader for the first two seasons was John Little, the cellist and conductor who has for many years been active and popular about Boston and vicinity. Mr. Hadley, senior, having accepted recently his forty-fifth appointment as musical supervisor in Somerville, will be probably more energetic, optimistic, generally youthful in his ideas and his work when he has received his fifty-fifth appointment than he is to-day. Those who know him are impressed, first of all, by his rare enthusiasm and love for his work, his genial and kindly attitude toward the world in general. Mr. Hadley likes to work and, above all, with young people. He finds the rehearsals of an amateur orchestra, crude as it may be in some respects, more interesting and stimulating, if anything, than work with a band of professionals superior as these are sure to be in musical intelligence and experience. Mr. Hadley believes that both orchestral and choral con-



The Amateur Orchestra of Winchester, Mass., Consisting of Sixty-one Musicians, Directed by S. Henry Hadley, Supervisor of Music in the Public Schools of Somerville

ditions are improving very rapidly throughout the country. He has been closely in touch with these conditions for many years, not only through his own work, but through the activities of both his sons. Listening to his conversation, catching his viewpoint on matters connected with his profession, it was not difficult to discover at least a part of the secret of his own success and the success of his two sons, to realize what such families, musicians by inheritance and circumstance, mean to the musical growth of America.

### Henry, Jr., a Born Composer

"It's work I love," said Mr. Hadley, "and I think my sons have inherited the liking for it. You would laugh about the early efforts of Henry as conductor and composer. He had it born in him to compose. He wrote music from the time that he could read or sooner. He often helped me out, while he was still a boy, rehearsing the school choruses, and once, when I was suddenly taken ill, he took a graduation performance in charge, involving the direction at a moment's notice of a large chorus and an orchestra. But for that matter he learned to conduct at home before he ever took a baton in his hands in public. We often had musical evenings. Henry soon found that a great deal of music could be arranged for different instruments, and he would arrange everything from a modern symphony or symphonic poem down. Then he would conduct and make the rest of us work."

"Then we had quartet evenings. Henry Hadley, junior, was first violin; Henry Gilbert, of Cambridge, the other composer that we're all proud of, was second violin. I played the viola. At first Frank Porter and then my son, Arthur, took the 'cello parts. Arthur could also play the cornet very well when he was quite a young boy and I could play the piano. Henry Gilbert was such another as Henry Hadley. He was a great Wagner crank when Wagner was not generally accepted as he is now. He had his nose in every kind of a new score. He used to organize meetings at his house and persuade professionals to come in and help out when he could, and over there in Cambridge we used to play everything from the overture to the "Flying Dutchman" down, arranged for anything from four to ten instruments. Gilbert would take off his coat and get right down to business, and between Cambridge and Somerville I can tell you that we heard a good deal of the music that was going."

### Value of Home Experience

"I don't think many things are better for young musicians, especially young composers. I think that most of the practical musicians have secured their experience just as we have got ours in this family—by constant practical experience associated with regular instruction in particular branches. But no amount of instruction, minus experience, will make, for instance, a first-rate conductor. In the first place, of course, conductors—great conductors—

are born, not made; but given the talent the best possible way for a youngster to learn to conduct is to conduct. He can observe more, in some ways, through one rehearsal with a scratch orchestra than he could from a dozen text-books. By constant contact with players he can learn to lead and to write as he can never hope to by any other means.

"Now, Henry has a born gift for instrumentation, but I question how far this would have carried him had he not seen so much of orchestras and scores. He seemed to know instinctively how things would sound, and then he was always having occasion to put his gifts into use, composing, arranging, conducting when he was in his teens, and so on. He was always composing or working at something else in the musical line. And if I do say it who should not, we used to get up some pretty attractive musicales. We played a lot of music when it was pretty new on this side of the water. Comparing the experience of the two boys, Arthur had the advantage of years in Europe with David Popper. He worked hard when he had found the teacher he wanted, and when he returned he had more to show for the time spent than a good many I've seen. Henry stayed in

Europe only a year just then, but he took his revenge later, when he spent five years in Germany, at various opera houses, and, as you know, finally had his opera "Safie" produced at Mayence. There's a memorial"—Mr. Hadley pointed to a wreath and a ribbon on the wall, with a laudatory inscription and the date of the performance of "Safie," April, 1910. "There's Arthur's best 'cello and there's a Tourte bow, one of the best I've ever seen, and worth a good many dollars, too, all by itself. I'm pretty proud of them both. I'm proud of my boys. They've done pretty well."

Mr. Hadley had not talked of his own work as he might have. He had not spoken of the growing value of this work, of the thousands of boys and girls for whom he had been a source of inspiration and pleasurable instruction, not more valuable to the individual than to the big public upon whom our musical future depends. But the father and grandfather of M. Hadley, Sr., were men of standing and honor in their communities, and in his duties each year, in and about Somerville, S. Henry Hadley is fulfilling a long and honorable tradition with exceeding credit to himself and his extensive following.

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Think what our gods may be For my... us, our... the soul.

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New York, June 8, 1912

## THE FATE OF HAMMERSTEIN

Fate seems again to be turning against Oscar Hammerstein, and once again does that incarnation of enterprise and resourcefulness seem on the verge of yielding to despondency. His London season appears to have run counter to his fond expectations, and he now intimates that unless the near future shows a material amelioration of present conditions he will abdicate his London impresariship, turn his establishment over to whomsoever may wish to use it and return to New York. His English experiences have resulted in flat disappointment. His opposition to Covent Garden has brought about far less public response than did his historic contest with the Metropolitan. True, it has been productive of interest and curiosity; it has been written about and talked about. But, in spite of all that, material support has been lacking. The King and Queen did attend a performance on one occasion, and some members of the nobility took boxes; but this momentary glamor is insufficient for the prosperity of such an undertaking which only the hearty support of the operagoing public can pilot to success. And such support has apparently not been forthcoming.

Hammerstein has sought hard to please his British patrons. He thought at first that they wanted only the old-fashioned operas, and so he gave them such. They neglected to respond; and then, convinced that it was more modern works they desired, he brought out some of these. Still the results have not been satisfying, even though he has been acclaimed in many quarters for his promises to mount works of native composers. And now, disconcerted and discouraged, he half-heartedly announces the experiment of Wagner in English.

When Hammerstein threw down the gauntlet to English conservatism, exemplified in Covent Garden, he probably counted on winning the support and sympathy of Londoners in much the same way as he had gained the admiration and encouragement of New York. But to all appearances, London does not take its operatic pleasures as ardently as this city. It is as thoroughly satisfied with its time-honored Covent Garden as Boston is with its sacred symphony orchestra, and it neither asks for nor welcomes competing visitors. It threw down Thomas Beecham when the flavor of novelty had worn off, and now it seems disposed to do as much for Hammerstein. Deny British conservatism as much as you will, the plain facts always arise to disprove your theories. Enough is as good to them as a feast, and Covent Garden is enough.

Perhaps Hammerstein's cries of woe are still somewhat premature. It will be remembered that he often raised up his voice in hopeless lamentation years before the Manhattan Opera House touched its end. Perhaps he may still experience better days and decide to keep open the London Opera House for operatic purposes some time longer. But he would be rash who would prophesy ultimate triumph.

It is said that upon the payment of \$200,000 Hammerstein could resume operations in New York. No doubt many would welcome his reinstatement. But once more it becomes a question whether the disastrous old competition with the Metropolitan would not be renewed unless some provisions to the contrary were made beforehand. If such were the case much might be gained by the American recrudescence of the picturesque manager. But if not, a renewal of the struggle would be undesirable.

## KUBELIK'S ATAVISM

As long as persons high in the musical world issue pronouncements proclaiming the need of European musical atmosphere for American students, just so long will it be necessary for others to present the opposite side of the matter.

According to quotations in MUSICAL AMERICA, in the issue of May 25, from a Cleveland interview by Jan Kubelik, the famous violinist, said:

It is necessary for the American musician to study abroad, not wholly on account of teachers, but because of the artistic atmosphere that it has taken ages to create.

It is astonishing that Mr. Kubelik should make so flat an assertion of this kind, in the face of so great an amount of equally authoritative testimony to the contrary. Persons who have long since abandoned the idea that European courses of instruction were better than those to be obtained in this country have still, in some cases, clung to this chimera of musical atmosphere. Mr. Kubelik reverts to both planks of the old platform with a dogmatic insistency that has a curious ring at the present time.

Parents having sons, and especially daughters, whom they are intending to send abroad for study should read the very full and circumstantial account of American student life in Paris, by Alice Woods Ullman, in a recent issue of the New York Sunday Times. Mrs. Ullman's experience in the matter has been deep and broad, and she speaks with authority. She is not to be classed with the disappointed and disgruntled, as she has won noteworthy success in her chosen field of literature.

Mrs. Ullman finds little to object to on moral grounds, but she paints a strong picture of the loneliness and dreariness of the life of American girl students in Paris, of their almost uniformly underfed condition, of the little they are able to profit by the mere fact that they are within a stone's throw of the birthplace of old traditions, and of the slight and begrudged attention which they receive from their European masters.

"Atmosphere" weighs as nothing against these conditions of want, of dreariness, of improper feeding, of almost inevitable despair. All but a very few of the many thousands of Americans who go abroad for study, labor under these devitalizing and harmful conditions, and return with years which must be added to the "loss" column.

The conditions under which an American can profitably go abroad for study are very exceptional and restricted. The one who will do this with benefit, and in fact, without positive harm, must be the proven possessor of very exceptional abilities, one who in all reasonable probability will enter upon a public professional career more or less brilliant. As it is impossible for this to be determined of any pupil in his earlier years of study, he should not consider the idea of going abroad, at least, just for the sake of being abroad, until he has done with all preliminary study, proven his seriousness, and come to at least a youthful maturity in his art warranting and requiring a broader experience of the world. In such an exceptional case the young person, now fairly launched upon his character formation and career, may justifiably go abroad for the sake of the subsequent professional advantage of having had a wider and an international experience.

Even in such an exceptional case he should not do so before he is provided with money sufficient to procure him a decent and wholesome life.

The only warrantable exception to such a course is in the case of pupils whose parents choose to live abroad during the student years of their children. The importance of this is not for chaperonage, for the American student, even in Paris, lives a drearily practical life well-nigh devoid of romance, but to make it possible for the student to have proper conditions for a healthful life.

For the young, hopeful, unproved and poor student of any art, it is worse than folly to enter the devastating conditions of life alone abroad, under the seductive and hollow supposition that in some mys-

terious way the "artistic atmosphere" of Europe will at once transform any callow aspirant, who can manage to get within the radius of its influence, into an artist.

It is true enough that only one in thousands succeeds in art in any case. But it is also true that the proven odds are thousands to one against the desirability or profitableness of the young and unformed student going abroad alone for study; and the corollary is that the nine hundred and ninety-nine would have been much better off to have stayed at home.

## SHOUTING WAGNER

Caruso, according to dispatches from Paris, is reported to have replied to an inquiry as to the probability of his singing Wagnerian rôles:

Later, much later, when my voice is aged, I shall be able to shout as loud as I like. Then I shall be able to put in my repertoire, "Tristan," "Die Meistersinger," and "Siegfried." "La Favorita" and "Il Trovatore" require a young, fresh, pure voice.

The difference between the two kinds of opera considered is not so much a difference between shouting and singing as between the German and the Italian. These two factions ever were at war, musically, and seem likely to remain so indefinitely. It is presumably a case of oil and water, despite the fact that Wagner has won much Italian admiration.

No Italian could ever have written Wagner's works, as no German could ever have written "Il Trovatore." They issue from races having a totally different psychology. The German finds little solidity in the Latin suavity, and the Italian finds little suavity in the Gothic solidity. "And," as Mr. Hennessy says, "there ye are."

The myth that the Wagnerian music dramas must be shouted bids fair to be as long-lived as the myths which constitute their theme. It is like the myth of Edgar Allan Poe's habitual drunkenness, and will not down.

If modern conductors in ordinary theatres choose to engage in a noise duel to the death with the singers it can only be remarked that Wagner is more sinned against than sinning.

To see what would be required of him in ordinary modern Wagnerian representations might well discourage even a Caruso; but he would do better to censure current practices and not convey the impression that there is no way to give Wagner's works other than to shout them.

The long and short of it is that Wagner's music is uncongenial to the Italian, and the world must make up its mind not to expect to hear its Wagner from the throats of Italian singers.

## PERSONALITIES



William W. Hinshaw's Favorite Rôle

Despite the joy William W. Hinshaw takes in his operatic work at the Metropolitan, he admits that his greatest pleasure is found on his Indiana farm, where, in appropriate garments, he indulges in pastoral and bucolic delights.

**Lhévinne**—During Josef Lhévinne's sojourn in America last season the pianist took great pleasure in witnessing baseball contests. So great did his love for the game become that before leaving for Europe he informed his manager, Loudon Charlton, that he was going to organize a ball team in his home town, Wann-see, near Berlin, and take part in the game himself. He added that he would wear heavy gloves on both hands, so that his valuable digits might not be sacrificed at the altar of sport.

**Whitehill**—The wit of Clarence Whitehill, the baritone of the Metropolitan Opera Company, was evidenced by a quick retort at his recent appearance at the Cincinnati Festival. Some one ventured: "I suppose you know you have the Stransky profile?" Without a moment's hesitation he replied: "What's the matter with Stransky having the Whitehill profile? I am older than he."



## ORGANIST PHILLIPS DOING A VALUABLE WORK IN BALTIMORE



Harold D. Phillips, Head of the Organ Department of Peabody Conservatory and Dean of the Maryland Chapter, A. G. O.

BALTIMORE, May 28.—Harold D. Phillips has been re-elected dean of the Maryland Chapter of the American Guild of Organists. Mr. Phillips has been head of the organ department of the Peabody Conservatory of Music for six years and is an organist of international reputation. He is an Englishman by birth and education and a brother of the dramatic poet, Stephen Phillips. The organ department at the Peabody Conservatory has developed into one of the most flourishing and progressive in the country since Mr. Phillips has been in charge. A series of twelve free organ recitals is given entirely by his students on Sunday afternoons during January, February and March of each year and the concert hall is always filled. Only works of standard merit are played. In addition to the usual course of organ instruction Mr. Phillips holds special classes in improvisation, accompanying and other accessories of the church organist. Mr. Phillips will have charge of the organ department at the Summer session of the Peabody Conservatory. His latest addition to organ literature is a Sonata in D Minor (Stainer and Bell, London). The musical critic of the London *Daily Mail* recently hailed this work with one or two others as suggesting a renaissance in English organ music.

W. J. R.

### FINAL PEABODY CONCERT

#### Diplomas and Teachers' Certificates Awarded After Program of Music

BALTIMORE, June 3.—The Peabody Conservatory of Music, Harold Randolph, director, closed its highly successful season on May 31 with a concert by advanced students before an enthusiastic audience that packed the concert hall. The program included Sarabande and Gavotte from Suite for three violins, by Ernest Hutcheson, played by Harry Sokolove, Samuel Korman and Max Rosenstein. The players and composer were warmly applauded. George F. Boyle's Piano Concerto in D Minor, played by Elizabeth Winston, with Ernest Hutcheson at the second piano, was enthusiastically received. The Sextet from "Lucia" was beautifully sung by Eleanor B. Chase, Adele Wendler, Oscar H. Lehmann, James M. Price, John C. Thomas and William G. Horn, with Director Harold Randolph at the piano.

The other numbers, which were excellently rendered, follow:

Guilmant, Scherzo, from Fifth Sonata, for organ, J. W. Cheney, Jr.; Saint-Saëns, Duet from "Samson et Dalila," for contralto and baritone, Jeanne H. Woolford and John C. Thomas; Stojowski, "Chant D'Amour," Liszt, Etude de Concert in D Flat, for piano, Portia Wagar; Klughardt, "Cello Concerto," Ethel Lee; Meyerbeer, Aria from "L'Africaine," for tenor, Oscar H. Lehmann; M. Widor, Scherzo from Fourth Symphony, for organ, M. Agnes Zimmisch; Wagner, "Isolde's Liebestod" from "Tristan und Isolde," for soprano, Eleanor B. Chase; Debussy, Romance in F Major, De Schöler, Etude in A Flat Major, for piano, Esther Cutchin; Adolph Adam, Aria from "Le Châlet," for baritone, William G. Horn; Couperin-Kreisler, Chanson "Louis XIII et Pavane," Fritz

Kreisler, Caprice Viennois, for violin, Harry Sokolove.

Diplomas and teachers' certificates were presented by General Lawrason Riggs, representing the board of trustees. Diplomas were received by M. Agnes Zimmisch, of Baltimore, in organ; Robert L. Paul, Baltimore, harmony and composition; Josephine Williams, Lynchburg, Va., piano. Teachers' certificates were presented to Florette Hamburger, Marguerite James, Mary Trump, Mary Ware, Regina Feigley and Portia Wagar, in piano; Florence Keller, organ; Sadie Perlman, violin, and Ethel Lee, in cello.

Through the generosity of a friend of the conservatory, a violin is awarded at the close of each season to the student of this instrument who, in the opinion of the faculty, best deserves this honor. The successful student this season was Samuel Korman.

The first Summer session of the Peabody Conservatory will begin on July 2 and will continue until August 13 under the management of Frederick R. Huber of the teaching staff.

W. J. R.

### PUPILS' RECITALS AND RECITALS BY PUPILS

Also Other Pupils' Recitals—Being the Order of Events at Present in Musical Cincinnati

CINCINNATI, June 1.—Aside from the park concerts and the very excellent programs being given by the Cincinnati Summer Orchestra, under John Spargur, at the Zoological Gardens, which, by the way, are drawing splendid audiences twice daily, we are having just students' recitals. To quote a local wag who doubtless had in mind the menu which offered "Pie, apple pie and pie," we have students' recitals, commencement programs and students' recitals. In justice, however, to these budding geniuses the menu is really more varied and more delectable than this joker would have us believe. The list of events at the Conservatory of Music, Miss Baur's school, filled the calendar last week, excepting only Wednesday evening, and included the following events:

Monday evening, May 27, song recital by Etta Mastin, pupil of Clara Baur, assisted by Elizabeth Martin, pianist, pupil of Theodor Bohlmann; Tuesday evening, piano recital by May Bingham, pupil of Hans Richard; Thursday evening, joint recital by pupils of Mr. Bohlmann and John A. Hoffmann; Friday evening, recital by Ruth Gordon, pianist, pupil of Mr. Richard, and Abby Bradley, violinist, pupil of Bernard Sturm; Saturday evening, June 1, piano recital by pupils of Mr. Richard, assisted by Marion Bolle Blocksom, soprano, pupil of Miss Baur.

At the Monday evening concert the audience enjoyed a delightful recital by Miss Mastin, whose beautiful mezzo soprano voice showed exquisite cultivation. She used it with the ease of a seasoned singer. Besides supporting Miss Mastin with inspiring accompaniments Miss Martin played two solos with her accustomed charm. On Tuesday evening an audience of good proportions heard Miss Bingham, who has already achieved some splendid public successes and who is one of the particularly gifted pupils of Mr. Richard's artist class. In the Decoration Day joint recital by advanced pupils of Messrs. Hoffmann and Bohlmann a variety of talent was brought into favorable public notice. Four pupils of Mr. Bohlmann, Jemmie Vardeman, Laura Harton, Lorena Creamer and Walter Chapman, made an excellent impression. The singers from Mr. Hoffmann's class were equally successful and much fine talent and studentship was revealed in the course of the program. The following members of Mr. Hoffmann's class were heard: Marguerite Strasselle, Dorothy George, Nell Sansom, Marshall Adams and Earl Keller.

Ruth Gordon, another pupil of Hans Richard, exhibited musicianly grasp, refinement and a wide knowledge of the literature of her instrument in her recital Friday evening. Assisting her, Miss Bradley, violinist, disclosed purity of tone, poise and sense of the artistic.

The week of recitals closed with an emphatic success achieved by members from the artist class of Mr. Richard, assisted by Miss Blocksom, soprano, post-graduate under Miss Baur. The performance of the students was characterized in each case by a fine regard for detail, polish and a good comprehension of the salient characteristics of each composer.

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George A. Leighton, who has had an active musical year at Berlin, where his gifts as a composer have been much commented upon, sailed for America during the last week, accompanied by Mrs. Leighton, who has also been busying herself with musical matters and has worked up a repertoire under one of Berlin's great masters. Mr. Leighton will resume his activities on the teaching staff of the Cincinnati Conservatory of Music immediately upon his return.

Theodor Bohlmann, pianist, and Bernard Sturm, violinist, of the Conservatory faculty, gave a delightful program in Franklin, O., Tuesday evening. Mr. Sturm was assisted by Mrs. Sturm at the piano. On the same evening Prof. Harold Becket Gibbs, of Miss Baur's faculty, gave a lecture recital in Fort Wayne, Ind. Mr. Gibbs had the assistance of Master Francis MacVeigh and a choir of boy voices.

Tuesday evening, at the College of Music, an interesting program was given by the pupils of Albino Gorno, assisted by George Keller, an excellent tenor, from the class of Signor Mattioli. The program introduced Florence Witherspoon, Edith Julian, Regina Van Kirk, Frederick Klosterman and Irene Gardner, besides Mr. Keller. On Saturday afternoon at the College Lillian Kreimer presented a class of gifted young pupils.

F. E. E.

### High School Pupils Give May Festival in Long Branch

LONG BRANCH, N. J., June 1.—The second half of the Music Festival of the Chattle High School of this city was given on May 31. The first half had been given two weeks previously by the Treble Clef Club, assisted by the High School Orchestra, made up entirely of members of the school, under the direction of B. Louise Bruske, supervisor of music. The program consisted of miscellaneous numbers by the Glee Club Girls and orchestral selections and the charmingly rendered cantata "The Garden of Flowers," by Denza. The last was given by the Boys' Glee Club under the direction of J. A. Mattuck. The introduction consisted of choruses and readings by members of the club, but the most ambitious offering was the beautiful Symphonic

Ode, "The Desert," translated from the French of Auguste Colin by J. Troutbeck, D. D., with music by Felicien David. A professional orchestra accompanied and the tenor solos were sung by Mr. Mattuck.

### Elgar as a Self-Taught Musician

[Carol Sherman in The Etude]

Probably the most remarkable of all examples of self-help in all musical history is that of Sir Edward Elgar. His father was a violinist and organist, but was so busily engaged in a prosperous music selling business which he founded that he could give only very little attention to his son's instruction. The boy seemed to absorb music from all of his musical surroundings. He led a small orchestra in his home town and attended all concerts and choral meetings. When twenty years old he went to London and studied violin for six months. These were the last and almost the only regular lessons he ever had. For over five years he held the post of bandmaster in a county lunatic asylum—the band being composed of the inmates. This was a case of good fortune rather than bad, for he was obliged to explain each instrument with the greatest possible detail. This gave him a knowledge of the instruments, which has served him ever since. He held several other positions, and in 1885 went to London with the hope of becoming successful in the great metropolis. He could not hold his ground, however, and was obliged to return to the provinces. For a number of years he lived at Malvern, teaching and conducting—working and waiting. Finally one of his compositions was shown to a great London critic with the note that it was the work of an English composer who had never studied on the continent. "Ah, then he is a graduate of Oxford or Cambridge," said the critic. "No," replied his informer. "Then he is a graduate of the Royal Academy or the Royal College," "He has never studied in either institution," was the reply. "Then," said the critic, "he is a miracle." After the production of *King Olaf* in 1896 Elgar's road was easy.

Dan Beddoe was a soloist at the recent concert of the London Choral Society.

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## HOW TO GET AHEAD IN OPERA IN GERMANY

[From the New York Evening Post]

Gardner Lamson is one of that small army of American singers who have invaded the operatic stage in Germany and have convinced the Germans that they are not the only race of musical possibilities. Lamson has sung successfully for ten years in provincial opera houses throughout the German Empire, and, though he has made for himself there a reputation as interpreter of Wagnerian bass rôles, more especially as *Hans Sachs* and *Wotan*, his success is only one of many of the same sort.

"Three years ago," said Lamson, "I had occasion to know that there were one hundred Americans, men and women, under engagement on the stage devoted to opera in Germany and Austria. There are undoubtedly more now, for the number of them increases every year. Americans are always popular there, because the Germans recognize the superior quality of their voices. It is an interesting and important fact that no country, not even Italy, has to-day better vocal material than the United States.

"It is largely a matter of climate, partly a matter of race and temperament. But this country tends to produce low voices rather than high ones. For the highest tenors and sopranos you still have to go to Italy. California at present seems to be taking the lead of all the other States in the matter of supplying singers.

"Americans go to Germany to sing because the opportunities there are better than anywhere else in the world, but they should not go to Germany to learn to sing! This is a mistake that many Americans make; they think that they should go over there and learn the whole thing 'from the ground up.' This is wrong; the truth is that Germans do not properly understand the technical use of the voice. There is none of that fine sense of color which the Italians possess in the German temperament. They know how a thing should be sung, but they have almost no conception of vocal quality.

Safest in America

"Great a lottery as vocal study is anywhere, it is less so in America than in all other countries. We have the best teachers of the world, that is, a greater number of the best ones. They are, in most cases, people of foreign birth and American education; in other words, those who have had the best opportunities of universal study.

"My advice to a singer is to go to one of these and complete his technical training. That is what the most successful Americans have done. They learn in this country a repertory of six to ten parts and then, with their merchandise ready to sell, they take it to the market at Berlin. A bass, for instance, should have at his command such rôles as Gounod's *Mephistopheles*, *Tonio* in *Pagliacci*, all the bass parts of Puccini, those in *Don Giovanni* and *The Marriage of Figaro*, *Pizarro* in *Fidelio*, and, if possible, the *Wotans*.

"When a singer has sufficient proficiency and an adequate repertory he goes at once to Berlin, where are the agents for all the opera houses in the country. If the agent is satisfied with his voice, he schedules him for a *Gästpiel*, or try-out, for any house in which there is a vacancy. That is, he makes a contract provisional upon one, two, or three trials, for the management, especially of the more provincial houses, wants to hear the candidate in a variety of parts. A singer in Germany must be equally able to sing such different composers as Mozart, Puccini, and Wagner; and that is where the training comes in.

"The supply of opera singers in Germany is infinitely greater than the demand, and it is the greatest tribute to Americans that they can stand the competition in a strange country at all. There are, I think, something over seventy opera houses in Germany and Austria, and there are 2,500 aspirants for positions in these annually.

German Contract System

"The contract system in Germany is a curious thing. The opera houses throughout the country are all banded together in a mutual understanding and cooperation, and this makes the contracts very one-sided. For instance, if a singer breaks his engagement with one management he is

blacklisted in every opera house in the country. The German law does not recognize these contracts, on account of this one-sidedness, but the singers have to behave themselves very carefully. I once made an engagement at Trier from October to Easter, and during that time I had to agree not to leave the town except with the permission of the management. So I never left Trier all that Winter for more than a short walk outside the walls.

"One of the most useful features of this training is the variety of rôles which a singer must know, and the value of this is much greater in a theater in a small town than in a court theater in a large one. This is another place where Americans make mistakes. They think, 'If I could only make my debut at the Royal Theater at Berlin!' when this would really be the worst thing for them in every way. An American who goes directly to Berlin or Munich or Dresden stands a much greater chance of making an unfavorable first impression than if he gets his experience in a smaller place first. And the unfortunate part of it is that this first impression is not likely to wear off.

"The life of an American singer in Germany is charming. The people feel that if you appreciate music you belong to them, and your nationality makes not the slightest difference.

Americans Better Received Socially

"It is true, moreover, that American opera singers are better received socially than the Germans themselves. Much is forgiven them because they are Americans. And with my fellow-singers I have been allowed to do things that would never have been suffered from a German for one instant. Oh, they say, 'he's an American. Oh, these Americans!'

"With my superiors in office I have never had the slightest unpleasantness. A singer is responsible to three chiefs: the director, who has the management of the theater; the Regisseur, or stage manager, who superintends not only the scenic but also the dramatic part of it, and the Kapellmeister, or conductor. How often have I been corrected in rehearsal by one of these two last for some point in my singing or acting! On each occasion I have said, 'Certainly, Herr Kapellmeister,' even when what he suggested was furthest from what I considered the best interpretation. And then, in the performance I always did exactly as I pleased, and the Kapellmeister and the Regisseur never said a word, because I had not openly thwarted their authority."

How Louise Homer Began Her Operatic Career

How Louise Homer began her operatic career is related by her in an article on "Opera Training and the American Girl," in *Good Housekeeping*:

"After the death of my father, who was a Presbyterian clergyman in Pittsburgh, I lived for a time in Philadelphia, where I received my ground work and where I sang in the Presbyterian Church at Fifteenth and Spruce streets. I had no idea of singing in opera. In fact, I had never heard an opera sung, and it was not until I went to Boston to study singing with William Whitney and harmony under Sidney Homer that I heard my first opera.

"One night—it was before we were married—Mr. Homer took me to my first performance of grand opera. It was given in the vast Mechanics' Hall; and our seats, I remember, were in the very first row of the orchestra. The opera was *Faust*, under the direction of Maurice Grau, the company from the Metropolitan, in New York. I felt transported into a paradise. To me it seemed another world. Emma Eames was on that stage and the two De Reszkes, Jean and Edouard. While I listened it was like the opening of a new universe, and the purposes of the human voice seemed revealed as if in a vision.

"At that time I had no conception of the operatic stage nor of those who dwelt upon it; yet so strange is the romance of life that five years later I was singing with these very artists—with Emma Eames and the two De Reszkes—on the stage at Covent Garden, before an English audience. One year after that found me with them again, and this time at the Metropolitan Opera House, where I have sung uninterruptedly ever since, to our own appreciative people."

Charlotte

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GEORGE BARRÈRE, first flute of the New York Symphony Orchestra and founder of the Barrère Ensemble, sailed for Europe on June 6, but not with the intention of passing the Summer months in idleness. He has, in the first place, to occupy an important position on the jury of examiners at the Paris Conservatoire. He expects also to be busy contributing articles to magazines and, finally, he will lose no time in searching for novelties for his organization of wind instruments.

"It is a curious thing," declared Mr. Barrère recently, "that the New York critics begin to clamor and complain the moment the Barrère Ensemble attempts to play the same composition at one of its concerts that it has played at a previous one. They cry for novelties, novelties, novelties, and when they do not get one novelty on top of the other they immediately come to the conclusion that our répertoire must be very limited, indeed."

"But to me their objections seem absurd. If we repeat a work it is merely because the public has shown itself favorably disposed to it. And if the public likes it, why in the world should we not repeat it? For these concerts are given, after all, for the public. Do the critics raise such an outcry when the same work is repeated at the opera or when a symphony orchestra plays the same symphony over again? Do you think the Kneisels would be likely to perform a beautiful quartet only once and then fail to repeat it at some future time for fear that the critics would brand their répertoire as small? Why, then, should the Barrère Ensemble not enjoy the same privilege? If a composition is good it is worth hearing more than once."

"For next season I expect to have some interesting novelties on hand, though I am not yet prepared to name all of them. There will be a piece by Wolf-Ferrari, a Beethoven novelty, a piano composition for four hands by Wagner, some duets for two horns by Schubert and I shall also endeavor to secure a little musical joke by Saint-Saëns, which has been in manuscript for many years, but which has never been published. It is written for a curious combination of instruments and I am hoping that the composer will not withhold his consent to our performance of it. While I am abroad I shall also endeavor to meet Fanelli and try to secure some of his symphonic works for Mr. Damrosch. Then, if I have time, I shall work on some compositions of my own. I am engaged on some now, but I have not decided to publish anything. As likely as not I shall keep them locked up in my desk."

"I have begun to formulate an idea for a new series of concerts by the Barrère Ensemble next Winter. My idea is to give three or four in a small hall before very select audiences; for gatherings of musicians, I may say, who really enjoy music—for such individuals are very rare. The prices will be high and so only those who are truly interested will attend. I should like to have the concerts begin at about ten

in the evening and then, perhaps, serve a supper after they are over. So that, if the audiences do not get their money's worth in music they will at least have something else to fall back upon. Just for the present,



—Photo by Campbell Studio  
**George Barrère, First Flute of the New  
York Symphony Orchestra, and Leader  
of the Barrère Ensemble**

however, I am unable to tell anything more definite regarding the working of this novel scheme. At all events it will not interfere with the regular concerts of the Ensemble, of which two will be given. The organization will probably go on a tour of this country before the opening of the New York concert season."

### The Danger of Modernism

[Ernest W. Dann in Musical Opinion]

The great danger of modernism is that of its overreaching itself. There is too much straining after effect, too much effort to say something unusual, however outrageous. There is an excess of brains, a defect of heart. They tell us that we shall become accustomed to present day ugliness and in course of time call them beauties. But shall we? Not while the Nine Symphonies live; and they will live forever. What the world needs now is a composer great enough to combine the best qualities of both the classic and the romantic schools—a man who can weld into one harmonious whole the greatest possible beauty and the most vitalized expressiveness. To-day's music is lacking in continuity—it is a succession of purple patches. And they are hard to blend, but it can and will be done; for, after all, modernism as we have described it is simply the logical development of abso-

lute music. Man cannot live by absolute music alone and the artistic soul cannot find repose without a strong dash of Bach and Beethoven. It is equally true that we shall never look upon the B minor Mass as a mere archaic curiosity and that it will never be possible for a twentieth century composer to speak in that tongue, for it is a dead language. But no education is full-orbed without its study of the dead languages, for they are the foundation of the living.

## ROMANY SONG PROGRAM PLEASES LOS ANGELES

**Compositions Pertaining to Gypsy Life  
Entertainingly Presented by  
Estelle Dreyfus**

LOS ANGELES, May 27.—Estelle Heartt Dreyfus presented her "Romany" song program at the Woman's Club house Friday of last week. In this program she embodied a variety of songs having reference to gypsy life, part of them traditional and part by such composers as Brahms, Dvorak, Bizet, Korbay and Lohr. Mrs. Dreyfus was in excellent voice and sang in a manner that evoked long-continued applause, several of the numbers being repeated by insistent demand. The most successful were the "Carmen" "Habañera," of which the melody is said to have been taken from Spanish gypsy lore, and a traditional Romany air, "Where My Caravan Has Rested," arranged by Lohr.

Mrs. Dreyfus was assisted by Mrs. and Miss Rand, who sang two duets, Bordese's "The Gypsies" and Smith's "Oh that We Two Were Maying." Miss Rand has a pleasing soprano which occasionally was obscured by incorrect intonation. Mrs. Dreyfus was further assisted by the Tandler Quartet—which is the Brahms Quintet with the omission of Mr. Wylie, who, it is understood, has retired. A number of the song accompaniments were especially arranged for the quartet and were delightfully played, as were the separate quartet selections. Mrs. Blanche Robinson was the piano accompanist—which means that no better could have been secured.

After a season of hearing the best music of Europe and of concert-giving in Eastern cities Mr. and Mrs. H. Clifford Lott have returned to take up their teaching and concert work. It is rather a surprise that they should return to the coast, as Mr. Lott has a voice that secures him instant recognition as an artist, even in the largest musical centers, as witness his recitals in Boston and New York. His wife's abilities as accompanist are no less noteworthy.

Los Angeles is building a \$23,000,000 aqueduct that will give the city an immense power plant with large possibilities for income. The Southern California Music Teachers' Association has asked the city council to appropriate ten per cent of the income from this source to the beautification of the city; also, for \$25,000 for giving Sunday concerts at a flat rate of twenty-five cents admission. This at a time when the council is cutting the budget at every possible angle to make both ends meet.

The widely known Gamut Club is preparing a country jinks program, to be given in a mountain canyon about fifteen miles from Los Angeles at the end of June. A tableau drama has been written by Carl Bronson for the occasion.

W. F. G.

## WHAT THE TEACHERS' CONVENTION WILL DO

**Educational Features Strongly  
Emphasized in Program of  
Annual Meeting**

The completed program for the twenty-fourth annual convention of the New York State Music Teachers' Association at Columbia University in New York has just been announced.

The convention will open on Tuesday morning, June 25, with exercises for organ, and the full choir of the Cathedral of St. John the Divine, followed by a conference on "Voice," with an address on "English Diction" by Henry Gaines Hawn and a talk on "The American Operatic Singers in Germany" by Gardner Lamson. Other events of the morning will be talks on "Piano" by E. M. Bowman, Henry Holden Huss, A. R. Parson and others; "Violin," by Herwegh von Ende and Ovid Musin, and "Organ" by members of the American Guild of Organists.

The afternoon will include an organ recital; a recital by Frances Pelton Jones on the harpsichord, assisted by Albert Quesnel, tenor; choruses by 200 public school children; selections by the International Art Society Orchestra, and Helen Waldo in children's songs.

The evening will be devoted to a concert in which Vera Curtis, soprano of the Metropolitan Opera House; the Philomela Ladies' Chorus and the Bohemian Trio; Miss Vojacek, piano; Alois Trnka, violin, and B. Vaska, cello, will take part.

"Theory and Pedagogics" will be the subject of Professor Farnsworth's lecture, which will open the second day of the convention, after which Dr. Miller, Dr. Muckey and Mr. and Mrs. H. H. Brown will talk on "Voice." The "Piano" will also come in for another discussion. J. S. Van Cleave and A. Patricolo will give a lecture recital and Cecile Ayres, the pianist, will give a recital at 3 p. m. Reginald de Koven will introduce David Bispham, the distinguished American baritone, who will give a lecture recital at 4.15 p. m.

The oratorio, "St. Paul," will be sung in the evening at the City College Hall by the chorus of 300 from the People's Choral Union, the New York Oratorio Society, with full orchestra and organ accompaniment. The following soloists have been announced: Edith Chapman Gould, soprano; Mary Jordan, contralto; Franklin Lawson, tenor, the basso to be named later.

The final day will open with a business meeting, to be followed by the election of officers and committees. Reports of the various heads of committees will then be read. Two lectures, "The Music Teachers' Association," by Professor Gow, and "Growth and Decadence in Music," Edgar Stillman-Kelley, will be delivered.

In the afternoon Rossiter G. Cole will talk on "The Ethical Note in Modern Musical Literature," and the Zoellner String Quartet, assisted by Horatio Connell, baritone, will give a recital in the Horace Mann auditorium.

The convention will come to an end with a recital in the evening by Mme. Marie Rappold, soprano of the Metropolitan Opera House; Frank Ormsby, tenor, and Sara Gurovitch, cellist.

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# VANNI MARCOUX

Who THRILLED AUDIENCES at the BOSTON OPERA HOUSE last season, sang with great SUCCESS in a performance of "MEFISTOFELE" in SAN REMO this Spring, and has just given WONDERFUL PORTRAYALS of "SCARPIA" at COVENT GARDEN, LONDON. Pronounced by critics GREATEST "SCARPIA" EVER SEEN IN THIS OPERA HOUSE.

## PRESS REVIEWS:

Never during the twelve years that "Tosca" has been familiar to London as an opera has so powerful a performance of the character of Scarpia been seen as that given by Signor Marcoux last night. The pleasant and unpleasant effects of the drama are intensified by Signor Puccini's music, and they have been reproduced with varying degrees of success by singers of every kind. But London has not witnessed so perfect a combination of actor and singer as that found in Signor Marcoux. It was in the second act that Signor Marcoux made so deep an impression. He showed Scarpia in the proper light of a man of culture with his passions almost under control, but not quite. He was the martinet, the strong if bad man who held all Rome in terror, the courtier in whom La Tosca found some attraction. With the aid of this conception and its many contributory details, the chief scene, in spite of its sensation and terror, was made intensely thrilling.—London Morning Post.

Now and again, though rarely, it is the critic's privilege and pleasure to be able to praise wholeheartedly and without reserve. Such an occasion befell at Covent Garden last night, when there was witnessed a performance of "Tosca" which, for all-round excellence and effect, we have not seen surpassed, if, indeed, it has ever been equalled on the same stage. Twice before this season has Puccini's opera been given, and with the same cast—with a single exception—as that of last evening. But that exception happened to be an important one. In a word, we had a new Scarpia—and a Scarpia of compelling strength and sincerity. Mr. Marcoux, of course, is no stranger to Covent Garden, where, indeed, he has done some admirable work in recent years. But in nothing that this artist has given us hitherto has he revealed anything ap-



MARCOUX AS SCARPIA

proaching the histrionic powers of which he made display on this occasion. And it was not by revelling in the melodramatic opportunities of the part of Cavaradossi's torturer that Mr. Marcoux succeeded in thrilling us, but by the exercise of a gift of characterization, a measure of restraint and a quiet intensity that lifted his performance, in our opinion, to the level of the highest art. Here was no forcing ever of the melodramatic note—no scowling, mouthing, bullying villain—but a piece of acting which, while it never left one for a moment in doubt as to the nature of the thoughts upon which the man's evil mind was concentrated, yet raised him at times above the level of a mere brute. This, you may suggest, was not quite the Scarpia that Sardou intended. But, at any rate, it was a "human" Scarpia—if the word may pass as applied to a creature of such untrammelled passions and fiendish cruelty. One must add that Scarpia's death, as portrayed last night, was as impressive in its realism as it was perfect in the restraint that made it realistic.—London Daily Telegraph.

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## BOWERY CHEERS FOR MR. KRONOLD'S MUSIC

Five Hundred Men of the Lower East Side Enthusiastic Over Unique Concert

Hans Kronold, the 'cellist, and his newly organized concert company, carried the gospel of music to the men of New York's lower East Side in a concert at the Bowery Mission on May 31. About 500 men crowded the auditorium of the Mission, and many more were turned away at the door. Although Mr. Kronold stands as an advocate of music for the underworld, this audience was in no sense a gathering of criminals, but simply a group of more or less homeless men who were essentially decent members of society. The way in which the various numbers were received by this audience was valuable as an additional demonstration of the good influence exerted by music which appeals to the ear and the emotions and does not require too much technical knowledge on the part of the listener.

Mr. Kronold recognized this emotional appeal by playing as encores "The Rosary" and "Träumerei," and these numbers aroused such a depth of feeling as to create "more good impulses than any sermon that ever was preached." Such was the testimony of Rev. John G. Hallimond, superintendent of the Mission, in his short talk after the concert.

Earlier in the evening Mr. Kronold had told the assembled men that he begged to disagree with the published statement of Chuck Connors to the effect that it would be better to give the poor people food instead of music. The 'cellist stated that there were angels throughout the city who were tending to the material needs of the people, and that he hoped to give them what was quite as necessary—food for their minds and hearts and souls.

That Mr. Kronold had succeeded in the present instance was evident from the graphic speech of thanks by William Jellison, one of the Mission's recent converts, who declared that he had gone without his supper in order to be on time, and that he had forgotten all about hunger and discouragement while listening to the music. The speaker added: "We men of the Bowery have a greater self-respect now that we realize that Mr. Kronold and his associate artists think enough of us to come down here and give us this concert. Men, let's give Mr. Kronold a real Bowery cheer!" The roof shook with the cheer that followed.

In addition to the solos of the 'cellist, of which two of the most applauded were Mr. Kronold's own "Romanze" and "Witches' Dance," the new concert company proved to be a well-rounded organization with a program which was uniformly entertaining. Clayton Robbins gave promise of becoming a successful concert baritone, giving a powerful performance of "The Two Grenadiers" and Tchaikovsky's "Don Juan" Serenade, and proving equally at home in the German and in the French. "Loch Lomond" received an eloquent presentation by the young baritone, and he delivered "I'm Off for Philadelphia in the Morning" with such humorous unction that the men called lustily for an encore, which turned out to be Franklin Riker's "Hi, Li'l Feller."

Ruth Harris made an emphatically pleasing impression upon the audience, bringing forth tears with her beautiful singing of "Annie Laurie" and winning a storm of applause with Musetta's Valse song from "Bohème" and "The Lass with the Delicate Air," by Arrie. The two vocal artists sang two duets, in which their voices blended exceptionally well, Mendelssohn's "I Would that My Love" and "The Passage Birds' Farewell," by Hildach, which was repeated. Mr. Kronold deserted his cello for the time being to play the accompaniments for these numbers. He also united with the singers in an impressive performance of "The Crucifix," by Faure, which was redemanded at the close of the concert. Ivan Eisenberg supplied artistic accompaniments as the fourth number of the concert company.

The Brazilian government is erecting a large building at Rio de Janeiro for the library of the National Institute of Music. It will be one of the largest musical libraries in existence, and a special feature will be dictionaries and books on music in every language.

LÉON

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Méphistopheles.—Photo Copyright Mishkin.

Mr. Rothier as Méphistopheles covered himself with glory in the rôle, singing with compelling interest and acting magnificently.—Brooklyn Eagle.

The great personal beauty of Miss Farrar as Marguerite and the truly elegant vocal style of Léon Rothier as Méphistopheles were the most striking features of the performance.—N. Y. Sun.

Rothier's Mephisto was strongly dramatic as before.—Boston Advertiser.

Mr. Rothier's Mephisto is always an excellent tone.—N. Y. Tribune.

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## ROYAL IMPETUS FOR MUSIC IN TORONTO

Hamburg Concert Society to Be  
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Governor of Canada

TORONTO, CAN., June 3.—A new and important musical movement has been inaugurated in Canada by the suggestion and encouragement of the Duke and Duchess of Connaught. The scheme will have its starting point next Autumn when the newly organized Hamburg Concert Society, of Toronto, directed by Prof. Michael Hambourg, his sons Jan and Boris with others will inaugurate the musical season with "public rehearsals," which will be a real innovation in this country. Their Royal Highnesses have placed the series of concerts under their immediate patronage; the program will, of course, embrace the finest masterpieces of the classical, romantic and later modern composers both in solo and ensemble. On the day preceding the concerts will occur the "public rehearsals," which ticket-holders are entitled to attend and which are expected to result in the broadest benefit to music lovers and students of music. The society already has a large membership.

The work of the Toronto Festival Chorus, one of the pioneer Canadian organizations, which Dr. Torrington ably conducted for many years until his recent retirement, will be continued by Dr. James Dickinson and a newly organized Cecilian Choral Society. The society will be 150 voices strong and the choice of soloists each year will be limited to Canadians.

One of the odd experiences in Kathleen Parlow's recent tour of Canada was that Calgary, her native city, to which she has given almost as much publicity as all other things combined, gave her the most disappointing audience of her career. Her New York manager writing to a Calgary friend said: "The amount of business done by Parlow simply staggered me."

Four thousand people attended a memorial concert by all the Toronto bandmen in the Armories building to show their appreciation of the heroism displayed by the musicians on the *Titanic*. The proceeds were \$500 and will be sent to the mayor of

## FLORAL PROOF OF 'CELLIST GRUPPE'S POPULARITY



Paulo Gruppe, the Dutch-American 'Cellist, and the Floral Tributes He Received at His Recital at The Hague on May 17

THE HAGUE, May 19.—Paulo Gruppe, the young 'cellist, who has been concertizing with success in America this season, gave a recital in the Zaal Diligentia on May 17, under the management of M. J. De Haan, before a large audience. His program, which included the Boellmann Variations Symphoniques, a Locatelli Sonata and Christian Kriens's "Adoration"; the familiar Dvorak Rondo; Popper's "Walzer Suite" and another group by Fauré, Popper, Schumann and Saint-Saëns gave him abundant opportunity to display his technic, which is extraordinary, and his

solid musicianship, which is most admirable in so young a performer. His tone was rich and varied in color. He was compelled to add a number of extras to his regular list.

The press of this city praised him in terms of warm approval and the *Het Vaderland* spoke of him as having "a technic to be jealous of" and also of his being "the possessor of a warm temperament." Louis Schnitzler presided at the piano with excellent results.

Mr. Gruppe plays in London on June 11, under the management of Daniel Mayer.

Southampton, England, to be spent in erecting a memorial.

How the Canadian West has awakened to the attraction of musical study is manifested in two highly successful festivals held in May at Edmonton and Moose Jaw

for the provinces of Alberta and Saskatchewan. The trials were of an exacting order and lasted three days. Dr. Perrin, musical director of McGill University, Montreal, acted as chief judge.

Toronto's aims to become a cosmopolitan musical center have been further assisted by the recent formation of the Columbian Conservatory Orchestra. Its personnel comprises only competent amateurs, and one of its chief objects is to give the members of the score of small church orchestras and similar societies an opportunity for a sort of "close communion" with the higher forms of orchestral music. It is intended also that it should fill the gap between the professional orchestras and the hundreds of uninstructed music lovers who desire better acquaintance with good instrumental music and to be taught "how to listen intelligently." R. B.

## "THE JEWELS" HAS LONDON PREMIERE

Wolf-Ferrari's Opera Produced  
with Signal Success at Covent  
Garden

LONDON, May 31.—Wolf-Ferrari's opera, "The Jewels of the Madonna," which had its American premiere in Chicago last season, was given its first performance here last night at Covent Garden, and nothing except praise is heard for the work. The only dissatisfaction expressed regards the unpleasant story, but no adverse criticism of the music is made.

No expense was spared by the Covent Garden management in the staging and production of the opera. Fernand Almanz, stage director of the Royal Opera, who staged the opera for the Chicago company, with the assistance of Mr. Wolf-Ferrari himself, had charge of the Covent Garden *mise en scène*, and a great deal of credit should go to him for the results which he obtained.

Mario Sammarco, who sang *Rafaele*, the chief of the Camorristi, made a character of the Italian bandit that will live long in the memory of those who witnessed the performance. To him go the chief honors of the cast, but following close was Mme. Edvina, who sang the rôle of *Maliella*. This prima donna both sang and acted the part with true spirit and was roundly applauded. At times there was apparent a slight forcing of voice, but this may easily be credited to first night nervousness.

*Gennaro* was admirably interpreted by Giovanni Martinelli, while the somewhat lesser parts were splendidly handled by Mme. Berat, as *Carmela*; Amy Evans, Betty Booker, Jane Bourgeois, Rosina Galli, Dante Zucchi and Maurice D'Oisley.

The conducting of Cleofonte Campanini was one of the finest features of a fine production, and to his able work is due a great part of the immediate success of the opera.

### Minneapolis Orchestra's Year Book

An interesting reference book is the bound volume of the Minneapolis Symphony Orchestra programs for 1911-12 with the exhaustive analytical notes and illustrative themes by Caryl B. Storrs. The scope of the activities of this organization is indicated in the list of appearances which includes twelve symphony concerts, twenty-one Sunday "pops," and six young people's concerts, along with the orchestra's twelve appearances on its Eastern tour. In addition to the foregoing there is to be noted the Spring tour of the Minneapolis musicians from April 7 to June 8.

The first performance in Italy of Richard Strauss's "Domestic Symphony" took place at a recent orchestral concert conducted by Serafin at La Scala, Milan.



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# ADELE KRUEGER



## GALA DAYS IN OPERA OF PARIS

Caruso, Titta Ruffo and Chaliapine Among the Galaxy of Stars—A New Ballet by Reynaldo Hahn—Concerts and Musical Receptions Numerous

Bureau of Musical America,  
5, Villa Niel, Paris,  
May 16, 1912.

WITH gala performances by the troupe of the Monte Carlo Opera at the Paris Grand Opera and productions by the Russian Opera Company at the Châtelet Theater, the Paris Spring season of opera is now in full sway. The Monte Carlo troupe, headed by Caruso, Titta Ruffo and Carmen Melis, has been drawing large crowds to the Opéra with a program of a high artistic standard comprising such works as "Rigoletto," "Mefistofele" and the "Girl of the Golden West," of which this was the first Paris production.

In Boito's "Mefistofele," Chaliapine was a remarkable Mephisto, while Smirnoff and Mme. Agostinelli sang with much charm the rôles of Faust and Marguerite. Titta Ruffo sang the rôle of the Fool in Verdi's "Rigoletto," in which Caruso impersonated the Duke of Mantua. Caruso won warm applause from the Paris public, by which he is as yet little known as compared with his American popularity. He was encored in the aria "Donna è mobile" and in the initial phrase of the famous quartet.

"The Girl of the Golden West" owes much of the warm reception it enjoyed from the social élite which crowded the Opéra to the atmosphere of Americanism which the libretto contains. Its first pro-

duction in Paris was a frank success, although the critics claim that the score makes too many sacrifices to the book.

### New Ballet by Hahn

At the Châtelet, the first of the Russian Ballets was given with marked success. The program comprised revivals of ballets given last year in Paris: "The Spectre of the Rose," "The Bird of Fire," the "Dances of Prince Igor," and the first production of "The Blue God."

This new ballet by Reynaldo Hahn was interpreted by Nijinsky (the Blue God) and Mlle. Karsavina (the Young Girl). The action is laid in legendary India. A young girl whose lover is about to devote himself to the cult of the Blue God tries to dissuade him. She is made a prisoner by the priests who let loose fantastic and monstrous animals to keep watch over her, but the Blue God ("Krishna") charms the monsters and triumphant love unites the young couple.

The book and scenery of the "Blue God" are by Jean Cocteau and F. de Madrazo. The attendance rivaled that of the gala performances of the Opéra.

Sebastian B. Schlesinger, the American composer, who has long made Paris his home, entertained at dinner last week in honor of Enrico Caruso, who will leave for Florence at the end of this month after his performances at the Paris Opéra.

### Many Musical Receptions

Last week was marked by many musical receptions in the American Colony. Mrs. Whitney-Hoff, formerly Grace Whitney, of Detroit, the wife of the Standard Oil representative in France, entertained in her home with a musicale at which the pianist, Raoul Pugno, and the young American violinist, Macmillen, delighted the guests with their virtuosity.

Mr. and Mrs. C. Mitchell Depew gave a musical reception in their residence following a dinner in honor of the new American Ambassador and Mrs. Myron Herrick. Supported by a string orchestra, the violoncellist, Joseph Salmon; Mme. Adam de Wieniawska, of the Imperial Opera, of Warsaw, and who is to tour the United States next season, and the tenor, Frantz, of the Paris Opéra, masterfully interpreted a choice program of music.

Advocates of "decentralization" in music rejoiced over the highly artistic program and interpretation offered by the Symphonic Society of Nantes at its closing con-

cert last week. The program included the Symphony in D of Brahms, a selection from "La Faut de l'Abbé Mouret," Bruneau, and a Concerto by Beethoven interpreted by Mr. Kreisler.

In Paris Mlle. Lucienne de Louigny gave a very successful concert at the Salle des Agriculteurs with the help of Mme. Nelly Markett, of the Stockholm Opera; René Esclavy and the Hasselmans Orchestra, under the direction of Louis Hasselmans. Mlle. de Louigny sang the "Havanaise," Saint-Saëns; Romance in F, Beethoven, and the Concerto in B Minor, Saint-Saëns. Mme. Markett sang "Marguerite au Rouet," by Schubert; "Air d'Armide," Gluck, and accompanied by the author, "Rêverie d'Automne," "Suzette et Suzon," "Les yeux dont je rêve," by René Esclavy.

A piano recital by Théodore Szántó drew a large attendance to the Salle Pleyel. The program comprised selections from Beethoven, Busoni, Casella, Béla Bartok, Maurice Ravel, Liszt, a transcription by M. Szanto of Fantaisie et Fugue G Minor, Bach, and "The Wasps," by M. Szanto.

### A Schumann-Fauré Program

M. and Mrs. Motte-Lacroix successfully interpreted a program composed exclusively of works by Schumann and Gabriel Fauré at a concert given under the auspices of M. A. Dandelot at the Salle Malakoff.

Geneviève Dehelly gave two piano recitals before a large and appreciative audience at the Salle Erard. The programs included works by Schubert, Chopin, Schumann, Beethoven, Liszt and Albert Bertelin.

Mme. Nathalie Aktzery, at the Salle des Agriculteurs, gave two very successful concerts entitled "Histoire de la Romance." Mme. Aktzery, who is a professor at the Imperial Conservatory of Music of St. Petersburg, made a wise selection of works best suited to outline the history of song in the eighteenth and nineteenth centuries. The composers chosen to illustrate the eighteenth century were, for Germany: Bach, Haydn, Schulz, Neefe, Mozart, Zelter, Zumsteeg, Himmel and Beethoven; for Russia, Jilina, Dietz, Koslowsky, Kaschine and Boulakhov; for France: Martini, Rousseau, Monsigny, Grétry, Dalayrac, Garat and Dalvimare. The choice for the nineteenth century was, for Germany: Schumann, Schubert, Mendelssohn-Bartholdy, Wagner, Cornelius, Franz, Brahms, H. Wolf; for Russia: Vielhorsky, Glinka, Dargomijsky, Borodine, Rubinstein, Tschai-kowsky, Rimsky-Korsakoff, Arensky, Davidow; for France: Berlioz, Gounod, Franck, E. Lalo, Godard, Bizet, Paladilhe and Delibes. M. Iowanowitch played the piano. The music world is much interested in the outcome of the lawsuit brought some years ago by the heirs of Donizetti against the

French Society of Authors and Composers for non-payment to Donizetti's heirs of author's rights since 1868. Donizetti's heirs, who lost their suit in a lower court, carried it to the Court of Cassation, which has just ordered its revision. Should the Society of Authors lose its case it would have to pay to the heirs of Donizetti about 1,000,000 francs of accumulated author-rights.

DANIEL LYNDY BLOUNT.

### Wilkinsburg Choral Society's First Concert

The new Choral Society of Wilkinsburg, a suburb of Pittsburgh, gave its first concert on May 21 under the direction of Charles Boyd, the organist and critic. The society sang unusually well for its initial concert and gives promise of a fine future. The soloist was Ernest Gamble, the basso, who sang the Tambour Major aria in a manner that reminded one of Plançon. His other selections were arias from the "Seasons" and numbers by Korby, Homer, Sieviking and Schubert.

The violin recital by Maria Menzel at the DeGuerin School of Music, in Washington, D. C., showed the young artist to possess much ability, graceful bowing and clearness of tone. Her program gave many opportunities for her to display her art and versatility.

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## NEW DIRECTOR FOR KURFÜRSTEN OPERA

Berlin Institution in a Bad Way Financially—New Max Reger Music  
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New Violin Concerto

European Bureau of Musical America,  
Berlin, Goltzstrasse 24,  
May 17, 1912.

VICTOR PALFI, hitherto the director of the Theater des Westens, of Berlin, has signed a contract with the stockholders of the Kurfürsten Opera yesterday, according to which he will take charge of the management of this institution as successor to Director Moris. This contract is to go into effect from September 1 of the coming season and continue for a period of ten years. According to the agreement Director Palfi will maintain the present policy of the institution, and as far as possible will retain the services of the regular ensemble. Should it prove advisable the new management is allowed to include operettas in the repertoire. Director Moris had been granted a trial period, expiring May 15, during which time he was to furnish the necessary capital, either in cash or orders for season tickets, sufficient to assure the success of next season. This not being forthcoming, the directorship passes into new hands.

Losses during the Fall and Winter at the Kurfürsten Opera have not been light. Mme. Destinn's appearance gave a great uplift to its finances for a short period, but the brevity of her engagement cut off hope of permanent improvement. The amazing indifference of the public to Mme. Labia's appearance has not helped the situation. Grand opera cannot endure even in the great city of Berlin without a company of stellar performers.

The opera house to be erected in Berlin by the central government again received discussion in both chambers of the legislature a few days ago. The resolution of the Chamber of Deputies that the projected structure should represent the highest artistic achievements of modern German architecture, and be regarded from a national, rather than local, point of view received the approval of the Upper House. A national competition would involve enormous difficulties in the choice of a model, and the government is not willing to assume this responsibility, though it recommends the participation of well-known architects.

### New Honor for Rosenthal

Moriz Rosenthal has been appointed court pianist by the Austrian government.

Mattia Battistini, the Italian baritone, has been engaged for a number of guest appearances at the Munich Royal Opera.

Richard Strauss's new opera, "Ariadne auf Naxos," will be performed for the first times at the New Royal Court Theater in Stuttgart October 25, 26 and 27. The

price of seats in the parquet and first balcony is to be 50 marks (\$12.50). Outside of the prominent operatic singers, the ensemble of the Deutsches Theater, of Berlin, under the direction of Max Reinhardt, will take part in the performance.

Max Reger participated recently in two chamber music concerts of his own works in Meiningen. His new 'Cello Sonata, op. 116; Serenade, op. 77, for flute, violin and viola; Variations and Fugue on theme of Beethoven (played by the composer and Paul Aron, of Leipzig); Violin Sonata, op. 122 (Concertmaster Treichler, with the composer at the piano); and his "Children's Songs" made up the first program, excepting for Schubert's Op. 29, which is thought to have been included as an anti-toxin against possible "Reger-poisoning." In the following concert, Reger demonstrated his remarkable pianistic attainments in the Brahms C Minor Trio. Haydn's "Creation" was performed at the conclusion of the chamber music series, with Reger as conductor.

Mahler's Eighth Symphony has been given a performance in Mannheim by the local choruses and the Mannheim and Karlsruhe Court orchestras, conducted by Kapellmeister Bodansky, a friend and pupil of Mahler.

The St. Petersburg Royal Opera celebrated the pre-Easter holidays with several "Ring" performances, according to the custom. Among the soloists, Mme. Litvinne received especial mention for her *Brünnhilde*. Tschakowsky's "Pique Dame" was also given several performances, the bâton being wielded by Sergei Rachmaninoff.

### As in Bach's Day

In Bach's day a chorus of two, three or five hundred voices was undreamed. Bach was obliged to content himself with twenty to forty voices, or, on great occasions, with a somewhat augmented choir. Siegfried Ochs is to conduct several of the Bach cantatas in the old-fashioned way, with small orchestra and a small chorus, on May 22, in the Kaiser Wilhelm Gedächtniskirche. If a return to simplicity would bring about more frequent performances of the Bach Cantatas, then simplicity is what we want.

A Polish boy less than ten years of age, Adolph Gelbtrunk, made a most extraordinary impression at a recent recital of Xaver Scharwenka's pupils. The youth's playing of the Beethoven B Flat Major Concerto was a source of general amazement. His confidence and spontaneity of emotional expression were remarkable. The boy's future has been assured by a circle of enthusiastic admirers, and he will not be exposed to a boy-prodigy career. He was born in Warsaw and is the son of poor parents. The boy's progress under Scharwenka has exceeded the most sanguine hopes of his admirers. His talent is not limited to the interpretative field, for he has composed a number of works, the most remarkable of which is a set of variations for piano.

Alexander Petschnikoff, the Russian violinist, gave H. G. Noren's new Violin Concerto a first hearing on Wednesday. This presentation in the artist's Berlin home was a kind of grand rehearsal for the Dantsic Music Festival, where the concerto will be produced before the general public for the first time. Many musical celebrities followed the performance by Professor Petschnikoff with keen interest. The violinist was ably assisted by Ella Jonas Stockhausen, who undertook the ungrateful task of interpreting the orchestra score on the piano. The applause which followed the performance was not devoid of real enthusiasm.

### American Pianist's Bookings

The American pianist, Maria Cervantes, is booked for an extended tour during October and November in Germany, Hungary and Austria. Later she will visit England. She will remain in Europe for the next two seasons.

The newly discovered Beethoven "cantata," the authenticity of which has now been definitely established, was originally "Two Quartets for Trombones," and was composed for Herr Gloeggel, city musical director at Linz, in the year 1812. Conductor Ignaz von Seyfried added a text for a four-voiced men's chorus in 1827 on the occasion of the master's death. The composition then fell into the hands of an unknown writer, who re-wrote the text as a "Good Friday Cantata," and the work remained unknown until its recent discovery in Württemberg by Professor Abert.

The noted Polish pianist, Ignaz Friedman, who is recognized as an authority on Chopin, has been secured by the firm of Breitkopf & Haertel to edit the complete works of that composer.

Cimarosa's opera, "The Secret Marriage" (Heimliche Ehe), was excellently performed a few days ago at the Royal High School of Music. This almost-forgotten opera was composed some seven years after Mozart's "Marriage of Figaro" and several scenes bear striking resemblance to the Mozartian model. Kammersänger Egenieff sang and acted *Count Casalta* nobly. Adelheid Pickert was a charming *Lisetta*. The performance was well attended and the warmth of applause betokened the public's satisfaction with both singers and opera.

### Ninth Symphony by Students

The pupils of the Royal High School of Music gave Beethoven's Ninth Symphony Sunday, May 12. The performance of this wonderful work in a conservatory of music is an encouraging sign of the times, and the same feat should be attempted by other schools of prominence. Whether the character of the performance is of first rank or not is not of so great importance as the wider acquaintance with Beethoven's monumental choral symphony.

The fourth operatic performance of the Stern Conservatory brought out new talent. Acts were given from "Tannhäuser," "Freischütz," "The Prophet," "The Jewess" and "Mignon." Fräulein Kathe Schramm gave undeniable proof of natural ability as *Bertha* in "The Prophet." Her alto is of a soft, rich quality, though occasionally rather forced in the upper register. She was warmly applauded. Gertrude Gerstenberg was a remarkably gifted *Mignon*. She possesses a lovely soprano, perfectly even in all registers, and has dramatic poise and assurance. Heinrich Drescher's tenor is of unusual purity and richness. He was in every respect a satisfactory *Laertes*. H. EIKENBERRY.

Richard Strauss has emphatically denied a rumor circulated in Berlin to the effect that he was writing a new comic opera with Don Quixote as the central figure.

## WINNING APPLAUSE OF AUDIENCES OF THE ABORN OPERA



Lena Mason, a Sulli Pupil, as "Olympia" in the "Tales of Hoffman"

Lena Mason, coloratura soprano, has been winning success in large measure with the Aborn Opera Company during the last few weeks. She has sung several rôles but won the greatest applause in the title rôle of "Lucia" and as *Olympia*, the mechanical doll, in the "Tales of Hoffman." She has appeared in Boston, Providence, Baltimore, Brooklyn, Pittsburgh and other large Eastern cities. Miss Mason, who began her vocal study with Giorgio M. Sulli in Bridgeport, Conn., when she was sixteen years of age, made her operatic debut in the City of Mexico on Christmas day last year. After she completed her Mexican engagement she studied further until she appeared with the Aborn company. Miss Mason's voice is a pure coloratura soprano which she uses with flexibility and ease. The difficulties of such parts as *Lucia* and *Olympia* she conquers both technically and musically and the critics commend her for her dramatic ability, as well as her musical intelligence.

At the Sherman and Clay "Hour of Music" in San Francisco recently, Frederick R. Grannis, basso, sang Chadwick's "Bedouin Love Song" and "Marching Along," Maude Valerie White. Frank Moss, an excellent pianist, played some selections of Ravel and Strauss-Tausig, and the first piano in a suite for two pianos, Arensky.

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## Activities in New York Schools and Studios

### Recital by Beatrice Wainwright's Pupils

Four vocal pupils of Beatrice Wainwright appeared in a recital at the Waldorf-Astoria, New York, on May 29, in a program which included a number of operatic selections, Puccini being represented by four arias. The young singers displayed voices which showed the results of careful and intelligent training. Lillian Fowler contributed a large share of the afternoon's enjoyment in her dual capacity of singer and accompanist, officiating at the piano in every number except the groups in which she sang, the accompaniments of which were played by Harry Whittaker. Miss Fowler exhibited a resonant mezzo soprano and her interpretation was excellent. "Vissi d'Arte," from "Tosca" being delivered with considerable power and Parker's "The Lark Now Leaves His Watery Nest" and Wilson's "Phyllis Has Such Charming Graces" receiving a presentation marked by grace and ease of delivery. With Ludmila Foxlee and Katherine Noyes Miss Fowler appeared in an artistic rendition of Gaston Dethier's "Ave Maria," while Mrs. Foxlee and Miss Fowler gave an effective performance of "The Gypsies" by Brahms. The flexible soprano of Mrs. Foxlee was happily employed in *Mimi's* first act aria from "Bohème," in which the English enunciation of the singer was perfect. Her other interesting numbers included Alexander Russell's "The Sacred Fire." The contralto, Miss Noyes, offered two praiseworthy groups of songs, winning special applause with Liza Lehmann's "Lake Isle of Innisfree" and Sidney Homer's "Dearest." Christine Van Wageningen exhibited a fresh lyric soprano, scoring heavily with Thayer's "My Laddie." Miss Wainwright brought the recital to a splendid close with her artistic interpreta-

tion of Debussy's "L'Ombre des Arbres" and the Strauss "Ständchen," while her singing of the Polonaise from "Mignon" was so brilliantly inspiring as to call forth an encore.

### Special Summer Session at Virgil Piano School

Mrs. A. M. Virgil, director of the Virgil Piano School, has again bent her energies to the task of preparing for the Summer months a course open to teachers and others, who may wish to attain a knowledge of the Virgil Method or to those who wish to increase or regain playing ability. The subject of technic is illustrated and taught by new methods, and the drudgery of practice is greatly eliminated by the use of the "Tek" keyboard. Use of this instrument is not compulsory, yet it is warmly welcomed in most cases on account of its many conveniences. The number of students already enrolled insures a large school this season.

### Mme. Bell-Ranske's Musicale

Mme. Bell-Ranske offered another pleasant evening to her Musical Assembly on the evening of Memorial Day, presenting a program of interesting works, many of them in manuscript form and several just published by the Maxwell Music Company. Herbert Ralph Ward played two of his own compositions, Mazurka Orientale and a Transcription of Tosti's "Mattinata." Mabel Beddoe gave a beautiful interpretation of the aria from "Samson et Dalila," in which she had ample opportunity to display her rich and expressive contralto voice and her excellent enunciation. William Collier sang three love songs by Emil Breitenfeld, "Sacrifice," "My World" and "In Maytime," which were accompanied on the piano by the composer. Edward Pfeiffer, the author of the lyrics, was present. Stanley Olmsted played Edward MacDowell's "Salamander" and Fantasia in C Minor by Mozart in his usual brilliant style. Norah Donna recited a poem by Mrs. Wagstaff, "He Will Come" and gave

a number of interesting recitations. Mr. Wiseman sang "Because It's You," a song by Verna Wilkens, accompanied by the composer at the piano. Mrs. Tête-doux Lusk sang three compositions by Homer Bartlett; "Two Lovers," "L'Amour" and "There Is a Heart," the composer at the piano.

Charlotte Herman played Grieg's "Carnival." Tullie Bell-Ranske, by request, sang "Elaine," by Homer Bartlett, with the composer at the piano and was so enthusiastically applauded that she had to give an encore and by request sang for the second time that evening Emil Breitenfeld's "Sacrifice." Miss Beddoe closed the program with a song by Harriet Ware and Franz's "Mädchen mit dem rothen Mündchen."

### Special Recital at Virgil School

Mrs. A. M. Virgil, director of the Virgil Piano School, recently gave an interesting recital especially planned to interest the music teachers at the head of different Catholic institutions in New York and vicinity. The large number of invitations drew a fine audience. The object of the recital was two-fold—to afford an afternoon of recreation and music and to bring to the knowledge of the music departments of various institutions, illustrations of what can be accomplished by students of the "Virgil Method," especially those who also make use of the "Tek" as a practice instrument. For this purpose Mrs. Virgil chose three of her little concert players: Lucille Oliver, Marion Blair and Emma Lipp, who played every piece from memory, almost faultlessly as to execution, and with varied interpretation. Mrs. Virgil's own compositions occupied a prominent place on the program. In addition, a number of compositions by Bach, Mendelssohn, MacDowell, Chopin and Liszt were given.

### Closing Recital by Miss Davidson's Pupils

The closing pupils' recital of the season was given by the pupils of Lotta Davidson, violinist, at her home studio, Brooklyn, on May 31. Several advanced pupils took part. Following was the program:

Violin Duo, Pleyel, Viola Reinert, Allen Brown; "Long, Long Ago," Bayley, Fred Schneider; "Cradle Song," Hauser, Viola Reinert; Piano Solo, "Rigoletto," Verdi, Viola Schaefer; "Salut d'Amour," Elgar, Allen Brown; "Adoration," Borowsky, "Sarabande," Bohm, Alma Schneeberg; "Soldier's March," Laubach, Viola Schaefer; Trio, "Comrades," "The Barnyard Clock," Winn, John Kober, Viola Schaefer, Fred Schneider; Sonata No. 5, Mozart, Harriot Ewald; Piano Solo, "Il Trovatore," Verdi, "Child's Tenderness," Schnoll, Master John Kober; "Cavatina," Raff, Serenade, Pierné, Leonard Stock; Berceuse, from "Jocelyn," Godard, First Movement, Ninth Concerto, De Beriot, Herman Baker.

### Carl M. Roeder's Piano Pupils' Recital

Twenty-three piano pupils of Carl M. Roeder were heard in a recital at Carnegie Chamber Music Hall on June 1, presenting the following program:

"Solfeggietto," Ph. E. Bach, "The Birding," Grieg, "Aire de Ballet," Massenet, Dorothy Roeder; "Little Tiddletwinks," Barron, Ruth Thomas; "A Good Time," Goodrich, Lester Roth; Staccato Etude, Spindler, Etude de Style, Ravina, Eleanor Anderson; Ballerina, Bohm, Sara Taylor; Valse Gracieuse, Ambrose, Ruth Klapper; "The Butterfly," Merkel, Marguerite Schöber; Valse Arabesque, Lack, Annie Fordyce; Barchetta, Nevin, Lillian Klapper; Impromptu, op. 28, Reinhold, Helen Wittner; Scotch Poem, MacDowell, Anna

Crow; Valse, E. Minor, Chopin, Emilie Munroe; "Les Sylphides," Chaminade, Marie Wolf; Etude, F. Sharp, Arensky, Adelaide Smith; "Album Leaf," Grutzmacher, Gertrude Georgiadi; Rondo Capriccioso, Mendelssohn, Martha Horwitz; "Consolation," Arensky, Jessie Thoms; "Norwegian Wedding Day," Grieg, B. Violet Walter; Valse, A. Flat, op. 42, Chopin, Ida Gordon; "Witches' Dance," MacDowell, Adolf Schultz; Scherzo, D. Minor, Gottschalk, Eugénie Schweitzer; Staccato Etude, Rubinstein, Etta Stroker; Concerto, A Minor (first movement), Grieg, Olive C. Hampton.

### Voice Pupil of Elizabeth Kelso Patterson in Recital

Geraldine Holland, a pupil of Elizabeth Kelso Patterson, was presented in recital at the West End Presbyterian Church on May 28, at which she sang "Come Unto Him" from Handel's "Messiah"; "Ave Maria," Gounod, with violin obbligato played by Charlotte Maloney, a pupil of Florence Austin; and "Morning," by Jean Paul Kärstener. The accompanist was Beatrice Pinkney-Jones.

### Milwaukee Musikverein Plans for Next Season

MILWAUKEE, June 3.—The Milwaukee Musikverein is already at work preparing for the coming concert season. The present plans call for three concerts, and at each one the Theodore Thomas Orchestra is to furnish part of the program. At one of the concerts the Musikverein intends to have the assistance of the Arion and Cecilian Clubs, and for the third concert will give a program in honor of Richard Wagner in commemoration of his one hundredth birthday anniversary. Albert F. Stern was elected president at the annual meeting several weeks ago. M. N. S.

### Harp Recital by Annie Louise David

MILBROOK, N. Y., June 1.—Annie Louise David gave a delightful harp recital here for the senior class of Miss Bennett's school on May 26. The charm of the surroundings lent itself most effectively to the music, the recital being given on the lawn with a mass of purple lilacs forming the background for the stage. Japanese lanterns were strung about the grounds, and a full moon shone upon the stage. This was the artist's second appearance in Milbrook, as she gave a recital here last year.

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(From the San Francisco Call)  
Her singing in La Traviata is better than anybody that has appeared in this opera here in recent years. She is a great Violetta because of the brilliant smoothness of her voice, its unostentatious beauty, and its capacity to run without friction in the tortuous grooves of Verdi's winding melodies, its range, which, to be technical, meets no barrier of difficulty even at the third added bar of B flat, above high C. She sang with an ease and a positive nonchalance that were amazing and reassuring of freedom to soar higher if the melody demanded. It was a remarkable performance because it was fresh with the bravura of youth.

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## WHAT RUBINSTEIN DID FOR RUSSIA

St. Petersburg and Moscow Conservatories His Greatest Monuments—His Place as Composer—Songs the Best Expression of His Genius—An Ardent Classicist

By IVAN NARODNY

AMONG the masters of Russian music, Anton Rubinstein occupies an interesting place. Although a Russian by birth and in heart he was not typically Russian in most of his compositions. In many ways he was a phenomenal figure and ranks equal to the greatest musical geniuses of the empire of the Czar. Though he laid the cornerstone of Russian musical education by founding the imperial conservatories of music in St. Petersburg and Moscow and was a dominating authority of his time, he never caught the true national spirit of Russia and found followers by no means among all of his talented pupils. He died a disappointed man in his ideals and ambitions.

"When I am dead all that I care that men should remember me by is this conservatory. Let them say this was Anton Rubinstein's work," he said, pointing at the Imperial Conservatory in St. Petersburg, of which he had been not only the founder but the director for several years.

During all his influential life Rubinstein was bitterly opposed to the Russian national school of music, at the head of which stood Balakireff, Moussorgsky and Rimsky-Korsakoff. He spoke of them as of dabblers and eccentric amateurs. Even toward his pupil, Tchaikowsky, he assumed a condescending attitude. His veneration of the classics was almost fanatical, but in the genius of his contemporaries he had no faith. He truly believed that music ended with Chopin, and even disliked Wagner and Liszt. To the realistic style initiated by Berlioz and the music dramas of Wagner he was indifferent. His aspirations were for the highest type of pure music, but he lacked the ability to transform his ideals into something real. Lyric romanticism was all he cared for. The slightest element of dissonance or realism in music upset his esthetical measuring scale. He had his deficiencies and faults like every other man, but in reality deserves more credit than the present generation is giving him. It is interesting in this connection to note what Saint-Saëns says of him:

"I have heard Rubinstein's music reproached for its structure, its large plan, its vast stretches, its carelessness in detail. The mode to-day calls for complications without end, arabesques, and incessant modulations; but this is a mode, and nothing more. It seems to me that his fruitfulness, grand character and personality suffice to class Rubinstein among the greatest musicians of all times."

As a Pianist

As romantic as was Rubinstein's music, so also was his private life. It may be true that, to a great extent, the romantic elements prevented his fulfilling his ambition to become a second Beethoven. But what he missed in his compositions he achieved as a pianist. His legato was unrivaled, and his fortissimo an expression of wildest emotions, while his pianissimo

was the softest, sweetest and most delicate breath imaginable. It reached the farthest corner of the largest concert hall. Liszt himself considered Rubinstein one of the greatest pianists who ever lived. The Czarina Alexandra said that often, after his play, she was ready to fall on her knees before those divine fingers which allured such heavenly sounds from a dead instrument. The Grand Duchess Helen, sister of the Czar, fell madly in love with him and would have become his wife had circumstances not prevented her doing so.

The late Rimsky-Korsakoff, who was a contemporary of Rubinstein and knew him intimately, told me that Rubinstein blamed the romantic incidents of his life, to a great extent, for his shortcomings.

"I was spoiled by the flattery which I



Anton Rubinstein

received during my first concert tour as a boy of thirteen years," Rubinstein told his brother composer. "It made me conceited and fanatical. The misery that I endured later wasted the best creative years of my life and the sudden success which followed my acquaintance with the Grand Duchess Helen killed my aspirations for creative work by making me unexpectedly the dictator of Russian musical education. If I had worked up step by step by my own efforts I would have reached the goal of my ambition."

The unusual career of Rubinstein explains the psychological side of his achievements and disappointments. Born November 16, 1829, in the village of Vishnivatetz, in the Province of Podolia, in southwestern Russia, he began to study music at the age of eight in Moscow. His teacher, Alexander Villoing, at once real-

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ized that he was a genius and for five years spent his best efforts upon him. At the age of 13 the teacher started with him on a tour, first in Russia and later abroad. He was received everywhere with enthusiasm. Chopin and Liszt declared him a "wonder child." After three years of touring Rubinstein lived a while in Paris, but soon moved to Vienna, where he visited his friend Liszt, hoping to get advice. Liszt received him somewhat coldly, saying that he should strive for his ambition by his unassisted efforts. This for a time estranged him from Liszt and soon the young man found himself in a deplorable financial situation. Giving piano lessons at a low rate hardly kept him alive. Many times he lacked even money to pay his rent and buy a meal.

A Period of Poverty

After Rubinstein lived in utter misery for two years in Vienna Liszt one day went to visit him and found him pale, thin and altogether unhappy. Liszt invited him to dinner and suggested that he go to Berlin. Liszt hoped to provide him opportunities for a brighter future there. Rubinstein followed this advice and arrived with letters from Liszt; but, to his great disappointment, Berlin was in a state of revolution and he left for St. Petersburg after a few weeks.

For three years Rubinstein gave piano lessons in St. Petersburg at twenty-five to fifty cents a lesson. Fortunately he made the acquaintance of a choir singer of the Court, and through him was engaged as accompanist of the singers at the palace. This enabled him to earn enough for a living and gave him a few hours of daily leisure. During this time he composed his first opera, "Dmirti Donskoi," which gave him some reputation.

In 1856 Rubinstein visited Liszt in Weimar and through him became acquainted with the Dowager-Czarina Alexandra and the Grand Duchess Helen. This was the beginning of his career. The Grand Duchess enabled him to lay the foundation of the Conservatory of Music in St. Petersburg and later in Moscow. From 1862 until 1867 Rubinstein was the director and the soul of the Conservatory, and both of them came to rank among the leading musical educational institutions of the world. In 1865 he married and made his residence in Peterhoff, a Summer resort on the Finnish Gulf, about fifteen miles from the capital. In 1872 he and Wieniawski, the violinist, made a tour of the United States. Of his American tour Rubinstein wrote: "The receipts and the success were gratifying, but it was all so tedious that I began to hate myself and my art. I disliked the commercial spirit upon which everything had to meet on an equal basis, be it art or industry. When, several years later, I was asked to repeat my American tour, with half a million guarantee, I absolutely refused."

Many of the instrumental and orchestral works of Rubinstein are prolix, diffuse and

full of unassimilated ideas. Through all his compositions blows a breath of Oriental romanticism, something that reminds one of the stories of "A Thousand and One Nights." A fascinating sweetness and brilliancy of harmonies distinguish his style. These particular qualities make Rubinstein unpopular in our realistic age. It is true that his piano pieces have little that is individual, but they are graceful and aristocratic. One may call Rubinstein a Byronic poet of music. His compositions seem to an ear attuned to modern impressionism nothing but graceful, warmly colored salon pieces devoid of arresting physiognomy.

His Immortal Songs

Whatever may be the fate of Rubinstein's orchestra and instrumental works he was a composer of wonderful songs—songs which will be sung as long as man lives. They are the very crown of his creations. From his eighty romances and songs the best are "The Asra," "The Dream," "Be Not So Coy, My Pretty Maid," "Night" and "Yellow Rolls at My Feet." There is something enchanting in the melody of a Rubinstein song that has hardly been matched by any other composer. Above all, his opera, "Demon," is immortal, and figures as the leading work in every Russian operatic repertoire. Had he written nothing but this he would still have been immortal. In all his works he writes more in the German style than any other.

In the programs of Russian concert singers Rubinstein is always represented. The Czar is such an admirer of them that a singer from the Imperial Opera is often invited to sing a few of them at the court. Chaliapin, the Russian basso, told me that the Czar once invited him to the palace to give a whole program of Rubinstein's songs.

Rubinstein's main importance in Russian music resides in the fact that he laid the cornerstone of a musical education free from political or racial influences. What Berlioz was in Germany, pedagogically, that was Rubinstein in Russia. As a pianist and educator he stood high above all.

A new lyric tragedy "The Death of Love," by a South American composer named Rodriguez Socas, has just had an unsuccessful premiere in Venice.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

HENRY HOLDEN HUSS, one of the most individual of contemporary American composers, has once more made an important addition to the literature of his instrument, the piano, in his Six Pieces, op. 23\*, which the house of G. Schirmer had just brought forward.

Those who believe that piano music of worth is not being written to-day in America have but to examine this set of compositions to convince themselves at once that they are mistaken. The six pieces are "Etude Romantique," Intermezzo in B Flat, Intermezzo in G, Impromptu, "Album-Leaf" and "Polonaise Brillante."

The "Etude Romantique" in A flat major, common time, is a tone poem in the truest sense, conceived for the piano by one who knows its possibilities to the minutest detail. This étude, which the composer has inscribed to Ignaz Paderewski and with which the latter has declared himself as greatly pleased, contains a wealth of melodic beauties. The main theme is given out at the beginning, with an unusually fine accompaniment, highly pianistic in plan. The *Animato* portion is strongly emotional, after which the main subject returns, set this time in different and more subtle colors. The section in which the accompaniment in the right hand is marked "sospirato," is delicately beautiful and the ending quite in keeping with the remainder of the piece. Well indeed has the composition been named "romantic," for it has been built with the very essence of that quality which we call "romantic" in the fine arts. It is extremely difficult technically.

The Intermezzo in B Flat and the one that follows are sub-titled "Brahmsianer" and are dedicated to Rafael Joseffy, one of the greatest Brahms exponents in the piano world to-day. In this Mr. Huss has caught the spirit of the great Viennese composer, with an ingenuity that commands attention; in the matter of the character of his melodies, cadences and even notation, one finds the influence of Johannes Brahms at work and it is the composer's high esteem for Brahms that has doubtless inspired the piece.

The Intermezzo in G is a mood-picture, serene in its contemplative simplicity. It might have dropped out, as it were, from Brahms's Op. 116, 117 or 118, so perfectly is it written in the Brahmsian style. These

\*SIX PIECES FOR THE PIANO. "Etude Romantique," Intermezzo in B Flat, Intermezzo in G, "Impromptu," "Album-Leaf," "Polonaise Brillante." By Henry Holden Huss, op. 23. Published by G. Schirmer, New York. Prices, 75, 40, 25, 75, 40 cents and \$1.00, respectively.

two intermezzi, though musically profound, are not difficult of execution and may be played both by artist and amateur pianist, though in the case of the latter it will bring joy only to those who are seriously inclined in matters musical.

At the very outset of the "Impromptu" a broad melody is sung in the left hand against flowing triplets in the right. The harmonic scheme is free and a second melody appears in the right hand, accompanied by sixteenth notes in the left, going through various tonalities, all logically developed. It is dedicated to Raoul Pugno, the eminent French pianist.

In the "Album-Leaf" Mr. Huss is found in a purely lyrical mood. Melodic beauty and harmonic variety again predominate, this time accomplished with comparatively simple means. No short composition for the piano which the present reviewer has seen in some time has had the peculiar merits of this one and it is safe to say that it will be welcomed both by virtuosi and musical dilettanti. It is not difficult to perform, though a good knowledge of the pedals and a sense of tone color are essential to its proper presentation.

With bold and massive strokes Mr. Huss has painted his dance in the "Polonaise Brillante," fully Lisztian in its demands on the player and in its effect. The themes are melodic, stirring in character and fitting to the composition. There is every kind of opportunity offered the player, chords, octaves, passage work, thirds and the many other devices of modern pianistic art, and all is carefully handled with mastery. A thrilling octave passage, five measures long, closes the piece brilliantly.

Let it be recorded here that no American composer has within a considerable time written six pieces for the piano that contain as many solid musical ideas originally set forth, with interesting harmonies, as these of Mr. Huss. Of his workmanship it is unnecessary to speak at this late day; suffice it to say that the training he received under Josef Rheinberger in Munich was of the highest and it has stood him in good stead in his many compositions, added to which is of course his experience in composition, which means so much in giving out new works in a manner that aids their being understood and appreciated. A. W. K.

\* \* \*

HENRY GILBERT, already known for his achievement in the field of negro folk music development, and whose "Comedy Overture on Negro Themes" was played at a Boston Symphony concert last season, enters the field of Indian development with "Indian Scenes,"† consisting of five pieces for the pianoforte.

†"INDIAN SCENES." Five Pieces for the Pianoforte. By Henry F. Gilbert. Published by the H. W. Gray Co., New York. Price, \$1.50.

These compositions are the first published evidence of his association with Edward S. Curtis, whose great work on "The American Indian" in twenty volumes and containing the full series of his remarkable photographs has for years been under way.

The present compositions are selected from a considerable number made by Mr. Gilbert to accompany the photographs exhibited in lantern enlargements by Mr. Curtis in his lectures. Employed in that way they were scored for orchestra.

Indian themes have been put through their paces, or some of their paces, by a number of composers during the past ten or twelve years, and he who enters the field at this date must be fairly confident of having something new to offer. According to American composers, the Indian speaks a various musical language, which is as it should be, for the employment of any primitive themes in a developed art work presupposes a process of idealization, and here individuality gains entrance.

These compositions have a poetic basis in the lore unearthed by Mr. Curtis, and it is a pity that no accompanying account of this lore is given in connection with the compositions. Mr. Gilbert need not have feared that it would have been supposed that he was unwilling to let his compositions stand on their own feet, as music pure and simple, for he has given them a substantiality sufficient to entitle them to consideration as abstract music. But the fact that he has given them titles referring to their legendary significance stimulates curiosity with regard to his sources. Excellent reproductions are given, however, of the photographs by Mr. Curtis which the compositions were originally intended to accompany, and these form a very attractive and unusual feature.

Mr. Gilbert's purpose, in the main, would seem to have been to penetrate to the kernel of poetic significance in the melody and its accompanying Indian lore and to reveal it in the fewest and boldest strokes. He wishes to be as Indian as possible, while still making a product expressed in our civilized musical terms. His native idealism, however, betrays him many times into subtleties of expression, and one does not regret this, for they lead the composer into some of his best moments. He cannot be said to have developed his themes highly. He can rather be charged with under-development, for he paints in dashes of bold color, after the manner of Moussorgsky.

"In the Kutenai Country" will probably stand as the most poetic of these compositions. It is simple in the extreme, poignant in its originality, and at the same time deeply poetic and colorful, three qualities which rarely find themselves in combination, and mean much when they do. The theme is singularly haunting and the harmony employed equally so.

Next, perhaps, ranks "The Night Scout," which preserves admirably the bold contours of the theme. The grimness, stoicism and mystery of the Indian stand forth from these two pages. The treatment of the middle portion is not quite up to that of the beginning and end, in the matter of preservation of style.

"By the Arrow" is a rugged bit of savagery. One plays it several times, wondering whether he likes it or not, and cannot but be impressed with the fact that it expresses the Indian in no equivocal terms. It would be more satisfactory if somewhat more fully and carefully developed.

"Signal Fire to the Mountain God" presents a type of Indian melody probably not hitherto employed by any composer. It resembles certain of the strange songs of the southwestern desert Indians, seldom or never heard among the Indians of the plains. It is too broken up in rhythm to be very gratifying, but is an extremely interesting study.

"On the Jocko" seems to have less *raison d'être* than the others, and is more conventionally treated.

These compositions are in the main better Indian music than piano music, though they have the virtue of simplicity, and may be enjoyed at first hand by any amateur, so far as technic is concerned. They should be known to all who wish to keep up with the progressive and the daring in musical development, and will undoubtedly have a wide circulation. A. F.

\* \* \*

S. CONSTANTINO YON, the New York vocal teacher, has written a splendid song in "Farewell," to a Byron poem; it is first of all a true song and further has marked individuality. There is in it a breath of the lyricism that the younger Italian composers all show in their work, that same languorousness that one finds in the music of Puccini, Giordano and

§"FAREWELL." Song for a Solo Voice. By S. Constantino Yon. "CAMELLIA." For the Piano. By S. Constantino Yon. Both published by J. Fischer & Bro., New York. Price, 50 cents each.

perhaps Mascagni; but Mr. Yon's melodic flow is at all times refined and the accompaniment is exceedingly well managed. It is dedicated to Virginia Burrowes.

An attractive piano piece by the same composer is "Camellia," a sustained melody for the piano, well within the technical ability of good amateur players. The accompaniment is a waving one, and under it the melody is sung by the left hand in D Major, common time, *Andante*. The middle portion in B Flat is also happily conceived and the repetition is highly effective. It is inscribed to the composer's mother.

\* \* \*

THE house of G. Ricordi & Co. has recently issued in separate form a number of the most popular sections from Puccini's ever-delightful opera, "La Bohème." Among them are "Mimi's Farewell," from Act III; "Colline's Song," from Act IV; "Mimi's Song," from Act I; the "Duet—Marcel and Rudolph," from Act IV, and the closing scene from Act I, the "Duet—Mimi and Rudolph." They are splendidly edited and are provided in each case with excellent English translations, the Italian texts being also printed below in smaller type.

Concert singers will now have an opportunity to use these numbers separately on their programs and they should prove valuable additions, owing to their popularity in the opera house repertoire.

A. W. K.

§"MIMI'S FAREWELL." For a Soprano Voice. "COLLINE'S SONG." For a Bass Voice. "MIMI'S SONG." For a Soprano Voice. "DUET—MARCEL AND RUDOLPH." For Tenor and Baritone Voices. "DUET—MIMI AND RUDOLPH." For Soprano and Tenor Voices. From Puccini's Opera "La Bohème." All published by G. Ricordi & Co., New York. Prices, 60 and 75 cents each, respectively.

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## FIRST HEARING IN WEST FOR "OMAR"

**Bantock Cantata Outstanding Feature of North Shore Festival—Impressive Work of the Soloists—Dean Lutkin's Choir and Thomas Orchestra Contribute Their Best Efforts**

Bureau of Musical America  
No. 624 Michigan Boulevard  
Chicago, June 3, 1912.

THE announcement of the sudden death in Paris of one of Chicago's most noted sons cast its shadow over the closing performance of the North Shore Festival in the big Northwestern Gymnasium in Evanston on Saturday evening, made notable by a production of one section of Granville Bantock's "Omar Khayyam" for



Charles W. Clark a Superb "Philosopher" in the First Western Performance of "Omar Khayyam"

its first time in the West and its third time in this country.

Daniel Hudson Burnham, the architect who designed Orchestra Hall and New York's Flatiron Building and scores of the greatest buildings all over the country, who was the father of the modern steel skyscraper and the chief designer of the greatest of world's fairs, was quite overshadowed by the Daniel Burnham who was decorated by universities and governments as a builder of cities, and leaves his impress in such places as Washington, Portland, Brooklyn, Minneapolis, Cleveland, Manila, and greatest of all in the yet uncompleted work of the Chicago Plan Commission.

As a fitting tribute, the orchestra played the Funeral March from "Götterdämmerung," under Mr. Stock's baton, and this was followed by a benediction by Dean Lutkin's picked choir, listened to in devout silence by the vast throng. They were given immediately following the opening Overture of Arne Oldberg, who, by the way, is a member of the faculty at Northwestern University.

Reverting to the "Omar Khayyam," it must be said that Bantock, although the recognized leader of the English musical insurgents of the present day, is far from a

Nationalist, unless it might be said that he has become Oriental by adoption and not English at all. His work savors strongly of the highly imaginative coloring of the barbaric East and at the same time reaches heights of refined idealism in no sense suggestive either of a barbarian or a phlegmatic Britisher. On the other hand, it is decidedly rhapsodic, and manifests a lack of that stern self-discipline which is a step in the development of concise, consistent utterance. There is too much of chromatic melodic meanderings for the sole purpose of maintaining the rhythmic structure, but even this has its one compensation in the contrast by which the three or four rugged, virile thematic ideas he does present stand out from the shimmery background.

### Merits of the Performance

This said, we may turn to the merits of the performance and realize the extent of the achievement of those who so strongly impressed the Evanstonians with the burden of Omar's philosophy. The clever division of the quatrains into individual utterances for the *Philosopher*, the *Poet* and the *Beloved*, leaving the generalizations for the chorus, was in itself somewhat of a stroke of genius. Charles W. Clark, in the first of these rôles, accomplished the great-



Dean Peter C. Lutkin, Who Directed the Choir in the North Shore Festival at Evanston, Ill.

est achievement, and everything conspired to make him supremely fitted for the part. Voice, presence, poise and the sincerity and the consummate musicianship with which he intoned his lines, the perfect enunciation, the unerring tonality and rhythmic certitude, conveyed an impression that none could resist. His utter independence of the printed score in itself inspired a sense of repose in his auditors which doubled the enjoyment to be gained from such an intimate presentation.

An ideal *Beloved* was found in Christine Miller, and it is to be deplored that her part was so ungratefully constructed. Bantock did not write for the voice—and when he did, one wished he had not. This contradiction referred specifically to the passages in sixths and thirds between *Poet* and *Beloved*, where a duet intended to con-

vey sentiment became, through such paucity of invention, mere sentimentality—a distinction with a difference. In other passages later on in the work there was found much to admire, and Miss Miller won genuine acclaim for her earnest work. Her voice is rich in the deeper hues of the musical spectrum, and is ideally suited to the more serious of the oratorio rôles. A word of deserved comment on the subtle appropriateness of her French costume creation does not in the least mean that her success was due to it rather than to her vocal excellence and impelling personality.

The *Poet* of Reed Miller was one of marked excellence, and despite the difficulties of the score, he was able to find several worthy passages in which to display a wealth of tone of vibrant timbre, evenly produced throughout the whole register. His top notes did not seem forced beyond reason nor to the point where quality suffered, an achievement which any audience appreciates from a tenor. Of the chorus work in this performance, much praise should be forthcoming. Previous appearances were far from satisfactory for several reasons; largely due to the selections rather than the singers, however. But in the Bantock work there was precision of attack, well controlled pianissimos, absence of blatant over-production in the well-tempered fortes and excellently blended composite quality throughout.

### Orchestral Support

Orchestral support was even better than at any previous performance under Director Lutkin. It was, in fact, much to the conductor's advantage that the work was new and difficult for the players, for there was less opportunity for mental digressions. Besides, if they but once lost their places, hope would forever be gone. Dean Lutkin beat perfect time—but, barring mind-readers, the players could not distinguish the first beat of the measure from any other, and so had to stick the closer to their parts, and content their minds with whatever wool-gathering they had culled during the earlier performances of the week, or else risk making themselves conspicuously blunderous. As a result, the general ensemble was by far the best of the whole festival.

Back on Wednesday evening was the opening of the big event, which yearly attains greater proportions. A sold-out



Reed Miller an Accomplished "Poet" in "Omar" at Evanston

house greeted Alma Gluck, Rose Lütiger-Gannon, Riccardo Martin and Henri Scott in a so-called operatic program, which contained portions of Gluck's "Orpheus" and Gounod's "Faust," of course in concert garb—or more properly absence of operatic garb. Alma Gluck made her place with Chicagoans on a former occasion and so was warmly welcomed, and for that matter she did sing with wonderful charm and effectiveness. Simply gowned in glossy white, she seemed radiantly beautiful to behold, and that at least encourages a receptive attitude. Her Jewel Song, not entirely transplanted from its operatic associations, was splendidly contrived, and for that matter there was far more life to some of the music, on its merits as music, than would be guessed by a confirmed opera fiend.

To be sure, it was a bit of a shock to hear Henri Scott start in playing *Mephisto* five minutes after his lusty proclamation that "Even bravest hearts must swell in the moment of farewell" as the departing *Valentine*; but as he sang them both well, what matters it? No worse perhaps than to try and reconcile Mr. Martin's and Mme. Gluck's suave French on the left of the conductor's stand with the English which proceeded from the deep throated pair to the right.

The *Faust* of Martin was well received and his tone quality favorably commented

upon. Mrs. Gannon entered into the ensemble with good effect, and her work during the evening was eminently creditable. Three other Chicago artists who understudied rôles and contributed their share to the general success of the Festival, even though not appearing on the stage, were Herbert Miller, Luella Chilson Ohrman and John B. Miller.

### The Schumann-Heink Concert

The Thursday evening program was given under the direction of Mr. Stock and presented Mme. Schumann-Heink as soloist in a program which was very similar in its makeup to the Thursday afternoon



Christine Miller, Who Sang the "Beloved" in the Western "Omar"

program at the Cincinnati Festival. The success of Mme. Schumann-Heink was, of course, assured in advance and the enthusiasm of the audience was repaid with two encores. The "But the Lord Is Mindful" was given with an orchestral accompaniment which sounded as though half the parts were missing and the other half turned hind-foremost. The audience didn't seem to mind, however, and "My Heart at thy Sweet Voice" fared somewhat better.

The orchestra played with the verve they seem only to manifest when goaded by the loaded stick of Mr. Stock. No use complaining of the orchestras; they are all the same; but you should have seen the humped-up backs of the once suave Damrosch cellists, on the memorable occasion when Mahler produced his own choral Symphony as a guest conductor. The players really don't mind the work—when they can't get out of it. Stock once extracted it by sheer main force, while now he does it a little more *à la Nikisch* and with still better results; but he does get it.

But the Saturday matinee was a great event. The children, fifteen hundred strong, how they carried things before them! Percy Fletcher's realistic cantata was doubly "Alice in Wonderland" as his orchestral devices unfolded anew the tale of "The Walrus and the Carpenter," and the army of tiny-throated enthusiasts gleefully and infallibly took advantage of every touch of the delineative humor with which the score abounded. Alma Gluck helped make it a great day for them by her own contribution of four of Zuckerman's children's songs which she sang in a manner all her own. There is no getting around the fact that she is a great asset in a festival.

Assets are needed, too, in projects such as this. Lowering weather conditions threatened serious obstacles to the success of the venture, but a kind Providence withheld the real downpour until the last late homegoer had reached his shelter in the wee hours between Saturday and Sunday. Some \$18,000 worth of expenditures for the four culminating performances means pretty nearly a sold out house at every one if a deficit is to be avoided. Expenses were not spared either. Decorations on the stage and hanging from the ceiling made a beautiful picture which repaid all it cost, and the conveniences provided throughout the building were more than adequate.

This Festival can not be looked upon, however, as a Chicago event. The attendance from Chicago was nearly nothing. Evanston and the North Shore contributed the choruses, the audience, the money, the building and the conductor—and they are entitled to all the glory and all the pleasure they were able to derive from it—which you may be sure is not something to be set down in mere figures.

NICHOLAS DEVORE.

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## MANY CONCERTS, FEW CONCERT-GOERS

London Still Suffering from Emaciated Audiences—Looking Forward to the Great Handel Festival—Nikisch's Two Appearances—Stokowski Makes His London D'but

Bureau of Musical America,  
48 Cranbourn Street, London, W. C.,  
May 25, 1912.

NO fewer than thirty more or less important concerts or recitals were given here this week, showing that the musical season is now at its height. As noted in my letter of two weeks ago, the audiences are not so large as in previous years, but this is accounted for by the fact that there are not nearly so many Americans in town so far, as is usually the case at this time of year. In the matter of audiences the concert halls are not the only places to suffer, as most of the theaters have been playing to practically empty benches for the last few weeks, while both opera houses have felt the drought.

Of course, there are exceptions, as witness the large audience which assembled at Queen's Hall to welcome back Arthur Nikisch and Elena Gerhardt after their successful American tour, and later in the week, that which assembled at the same hall to greet Leopold Stokowski, the former conductor of the Cincinnati Symphony Orchestra, who scored a marked success at this, his first appearance in London.

There has been no new production at either opera house this week, except the revival of Rossini's "Barber of Seville," at the Kingsway house on Wednesday, when Felice Lyne repeated her success as *Rosina*. She sang the ever-green "Una voce poco fa" admirably, and although she did not accede to the general request for its repetition, she was compelled to respond to the demand for an encore of the "Shadow Song" from "Dinorah," which she introduced with brilliant effect in the lesson scene.

One of the best performances of the evening was the *Figaro* of Mr. Figarella, and seldom has the duet with *Rosina*, in the second act, gone with greater spirit.

As I have intimated, the most important month in musical circles this year is June, for on the 22d, 27th and 29th the great Handel Festival will be held at the Crystal Palace. This is an event of unusual interest. Various choirs are starting rehearsals, and so great is the enthusiasm displayed that some of the leading choral societies of London have offered their services to the authorities and are paying their own expenses. On the first day of the festival the oratorio, "Israel in Egypt," will be heard in its entirety for the first time since 1903. On June 27 a program of sacred songs will be given, also excerpts from "Samson," and, on June 29, the festival will come to an end with a performance of the "Messiah."

The soloists will include Mme. Clara Butt, Mme. Donalds, Esta D'Ergo, Ben Davies, Charles Saunders, Robert Radford and Kennerly Rumford. There will be a choral force of 4,000 and a representation from the London Symphony and other orchestras numbering 550. The festival will each day be under the sole conductorship of Sir Frederic Cowen.

Tina Lerner's Arrival

Fresh from her Continental triumphs, Tina Lerner, the Russian pianist, arrived in London this week to fulfill a number of private engagements, and to prepare for her recital, which is to be given at the Aeolian Hall on June 14. In the course of a short chat I had with her, Miss Lerner, who looks, and is, in the best of health, told me she is delighted to be back in "dear old London" once again, but that she is looking forward with the keenest interest and pleasure to her American tour. She sails on October 3.

The piano and violin recital given by Norman Wilks and Mary Law, at Bechstein Hall, on the 18th, proved most entertaining. They played together Beethoven's Sonata in F Major and Schumann's Sonata in A Minor, and Miss Law gave an excellent performance of Wienawski's D Minor Concerto, accompanied by J. H. Bannister. Mr. Wilks chose for his pianoforte solos the eight Preludes, Nocturne in E Major and the Valse in A Flat, op. 42, of Chopin, which were beautifully played and highly appreciated.

Arthur Nikisch and the London Symphony Orchestra had a very warm welcome at Queen's Hall on Monday, at their first concert since returning from America. The program was composed of familiar items, but the supreme art of the conductor made one forget the hackneyed nature of the music. The playing of the "Pathétique" Symphony was superb, and the audience displayed the utmost enthusiasm.

Persinger's Success Repeated

Louis Persinger, the young American violinist, who was greeted with such warm approval on his first appearance here, about ten days ago, gave a second recital at the Bechstein Hall, on Monday afternoon, and confirmed the good impression he had previously created. There is no doubt that Mr. Persinger is a violinist of whom a great deal will be heard in future.

On the same afternoon Maggie Teyte gave a recital at Aeolian Hall. This very gifted young English artist is quite as much at home on the concert platform as on the operatic stage and has won high opinions from the composer himself for her rendering of Debussy's songs, several of which were sung by her on this occasion with the utmost charm.

Guimar Novaes, a girl only sixteen years old, a Brazilian by birth, and who has won a first prize at the Paris Conservatoire, gave a pianoforte recital at Aeolian Hall on Tuesday and created something of a sensation. Her powers of interpretation are abnormal, and so extraordinarily mature was the playing that it was almost impossible to realize the youth and inexperience of the player.

Robert Lortat who, as mentioned in my last letter, proposes in the course of six recitals to play the whole of Chopin's compositions for pianoforte alone, began his formidable task at Bechstein Hall on Tuesday evening. Mr. Lortat's enterprise had a brilliant beginning, and the recital given was in his very best form. He should have no difficulty in repeating his initial success in the remaining concerts of the series.

Welcome for Miss Gerhardt

A warm welcome was accorded Elena Gerhardt when she reappeared at Queen's Hall on Tuesday evening, after winning fresh laurels on her American tour. Arthur Nikisch, who had appeared the previous evening at the same hall, was also very much in evidence and the audience, which completely filled the building, was enthusiastic to a high degree. After singing "Der Jäger," Miss Gerhardt was compelled to respond to an encore and added "Vergebliches Ständchen," singing it magnificently. There will be another Gerhardt-Nikisch recital in the same hall on June 11, at popular prices.

At Bechstein Hall, on Wednesday, Doris Woodall, the operatic singer, gave her first vocal recital in London. She deserves a high place among native singers, and should be heard again and often. It is a long time since a British artist has created such an excellent impression.

As already stated, Leopold Stokowski made his first appearance in London at Queen's Hall, on Wednesday afternoon. He scored a really great success, although he was rather hampered in directing, without much rehearsal, an orchestra which has grown thoroughly accustomed to different methods. His interpretation of Brahms's First Symphony had many fine qualities. It was intellectual, yet never heavy, and he reproduced the romance of the opening of the finale impressively. Much credit was also due to him for his treatment of the orchestra in Glazounow's Violin Concerto, in which the solo part was finely played by Mr. Zimbalist.

On Thursday evening, at Bechstein's Hall, a violinist of considerable distinction, in the person of Jacques Thibaud, claimed a fresh hearing. Mr. Thibaud was very ably assisted at the piano by Arthur Rubinstein. Handel's Sonata in D was especially finely rendered, and the audience showed its appreciation by applauding vociferously.

ANTONY M. STERN.

Vincent d'Indy's "Fervaa" is to be given at the Paris Opéra next November, with Lucienne Bréval in the principal female rôle and probably Charles Rousselière in the name part.

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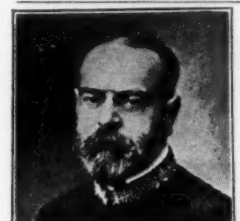
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Too much praise cannot be given Mr. Connell. He is possessed of a voice of magnificent range and even development. His upper register is almost a tenor in quality, with a lovely mellowness that is rare even in the best tenors. His middle and lower registers are remarkably full and free. He never seems to reach the limits of his power, and one is impressed with the fact that he never finds it necessary to let himself out to the extreme of effort. His dramatic powers are a most valuable asset. He sings with fine emotion, yet never losing control. His technic is nothing short of superb.

**WINNIPEG TRIBUNE, Apr. 11th.**

Horatio Connell achieved a success and sang with unusual fervor that fine solo "Confutatis." He has a fine baritone voice, rich in tone.

**HUTCHINSON GAZETTE, Apr. 23d.**

Mr. Connell's aria from "The Masked Ball" revealed a baritone of such ease and richness, such depth and range as it has seldom been the fortune of a Hutchinson audience to hear. He tried to escape the urgent demands for an encore, but was finally forced to respond.

**BENTON HARBOR NEWS, May 13th.**

Horatio Connell drew a perfect storm of applause at the conclusion of the selection "O Ruddier Than the Cherry." He was compelled to respond to two encores.

**GALESBURG REPUBLICAN, May 22d.**

Horatio Connell, in the part of the High Priest, showed that calmness and composure that one would expect in the part, measured, stately, dignified, reverential. He has a rich baritone which he well employs.

**IOWA CITY REPUBLICAN, May 23d.**

The burden of the solo work fell upon Horatio Connell as the Prophet. He showed himself the master of a fine voice and handled the part in the powerful manner which it required.

**FORT DODGE LEDGER, Apr. 15th.**

Horatio Connell was an immediate favorite. For richness of tone and technical correctness in singing, no one has been heard here who excels him. His enunciation is perfect and his interpretation is sympathetic.

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The twenty-sixth season of the American Institute of Applied Music, New York, was concluded by a series of three students' recitals, the junior pupils appearing on May 25, some of the more advanced pupils on May 27, and the closing concert being given on May 31. The various programs were most interesting as showing the thoroughness and variety of the training which is offered to students in this progressive school of music, with numbers representing the departments of piano, voice, violin and 'cello.

The three programs presented by the students of the institute were as follows:

"Perpetual Motion," Junior Recital, Behr, Helen Pace; "Petite Barcarolle," White, Etta Schult; Minuet, Beethoven, "Witches' Revels," Schytte, Mary Green; "Song of the Fatherland," Grieg, Manie Rosenbluth; "Album for the Young," Schumann, Etude, Schytte, "Cabaletta," Lack, Laura Bradburn; Valse "Gracieuse," Ambrose, Joseph March; Reverie, Schütt, "Butterfly," Merkel, Helen Smith; "A Shepherd's Tale," Nevin, Solfegietto, Bach, Edna Holihan; Concerto No. 7, de Beriot, Clara Kleibe; Toccata, Harris, Erma Brainard; Canzonetta, Schütt, Dorothea Brainard. Second Recital—Sonata, op. 31, No. 2, Beethoven, Grace D. Frank; "From an Indian Lodge," MacDowell, Henry Wells; "Polichinelle," Rachmaninoff, Kitty Lippner; "Ah! 'Tis a Dream," Hawley, "Rolling Down to Rio," German, Robert Kellogg; "En Courant," Godard, Helen Silvester; Nocturne, Grieg, Edwin Murphy; Gavotte, Bourrée

and Gigue, Bach, Helen Louise Johnson; Second Arabesque, Debussy, Helen Murphy; Ballade in A Flat, Chopin, Mary Baker; "The Land of the Sky-blue Water," Cadman, "I Hear You Calling Me," Marshall, "Les Larmes," Massenet, May Hackett; "Tristesse de Columbine," Schütt, "Polichinelle," Schütt, Mary Edgar Denniston; "Lorelei," Seeling, Mrs. Roderick A. Dorman; "Gondolier," Squire, "cello, Gavotte "Humoresque," Squire, J. Steiniger; "Solfajer und der Wurmkönig," Grieg, "Tanz aus Jölster," Grieg, Impromptu, Fauré, Julia Belle James; Waltz, op. 43, Chopin, Hilda Riedel. Final Concert—Prelude and Fugue, Bach, Capriccio, Mendelssohn, Mabel Bestheff; "Aus meinen grossen Schmerzen," Franz, "Wenn ich in deine Augen seh," Russell, "Aus deinen Augen fliessen meine Lieder," Ries, Charles Brandenburg; Concertstück, Schroeder, F. Maeder, 'cello; Ballade in G Minor, Chopin, Rose Hartley; "Connais tu le pays," "Mignon," Thomas, Evelyn Jenks; Concerto, Wieniawski, Benjamin Abarbanell, violin; Waltz Song from "Romeo and Juliette," Gounod, Marie Babin; Etude, op. 25, No. 7, Chopin, Scherzo from 4th Concerto, Litolf, Elsie Lambe.

**FROM "MUSICAL AMERICA" READERS****In Behalf of the Voice Teacher**

To the Editor of MUSICAL AMERICA:

In your issue of May 25 there appeared half a page of reading matter under the title "Too Much Tone Production," written by one of our most able and talented musicians. There was much of truth presented by the writer; but in the treatment of the subject there were some statements the real significance of which, being left for the reader to grasp, would very naturally lead to a misconception concerning the ability of voice teachers in general. One of the quotations reads as follows:

"It is a common thing for singers to come to me and say they have been studying with voice teachers for five years and still their voices are uneven and their singing is bad."

That this statement is a notable fact goes without saying, and on the other hand I may add it's a common thing for singers to come to me and say they have been studying for months or years, as the case may be, under the tutelage of some so-called vocal coach; after testing the voice I say to the singer, "It's quite impossible for me to improve your way of singing, since you have never acquired the fundamental principles of correct voice production." In reply to this will be something as follows: "My instructor said that my voice was well placed, that I did not need any more special work in this direction." Now this feature of the situation was not touched upon by the writer, which, in justice to the voice teacher, should have been mentioned.

Permit me, then, to quote the following:

"The man who builds a voice is a useful man up to a certain point, and after that it is nothing but repetition for a pupil to go to him three and four times a week and sing tones."

Here again the writer makes no mention of the talented, experienced voice teacher who is competent to take his pupils on to artistic finish in phrasing and interpretation. The general impression which the casual reader would get is that the vocal teacher's function ends with a few primary elements of voice production, that beyond this point he is of no earthly good, but that the singer must then seek the aid of some instrumentalist who perchance may be able to play an accompaniment without stumbling in technic or rhythm.

For the thoroughly competent vocal coach I have the greatest respect. Many such are of invaluable aid to the professional singer in the study of operatic and other rôles, since, as the writer stated, singers as a rule are not exceptionally good musicians. The statement that one year in the study of vocal technic is quite sufficient for the young singer is inconsistent with the natural growth and development of the voice. Does the violinist or the pianist

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stration. However, when he reaches this point he then has the understanding as well as the belief and this can only be acquired except through the most careful study and attention to little details of technical control. Very sincerely yours,  
S. C. BENNETT.

New York, June 2, 1912.

**Maggie Teyte at the Alhambra**

To the Editor of MUSICAL AMERICA:

Referring to your issue of May 11, you write that Miss Teyte appears at a "two a day." It is an error of your correspondent.

Miss Teyte was engaged at a very high salary for two weeks at the Alhambra. The contract says that Miss Teyte will sing two operatic arias every evening, and that the time will not exceed ten minutes. There are only six performances weekly at the Alhambra.

The fees received are so high that you would be surprised!

Miss Teyte sang twelve times = 120 minutes and has booked the following engagements: June 9, Albert Hall—only soloist with William Gerhardt; June 11th, Scheimer concert, Albert Hall; June 25, Grosvenor House concert (Queen Alexandra).

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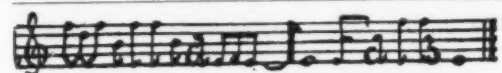
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**IN THE REALM OF LIGHT OPERA**

"Pirates of Penzance," Second of Season's Gilbert and Sullivan Revivals, Scores a Notable Success—Operetta Had Its First Performance in This Country in 1879

By WALTER VAUGHAN

THE revival of Gilbert and Sullivan's light opera, "The Pirates of Penzance," superbly mounted and sung by an excellent company of light opera stars at the Casino Theater, in a four weeks' engagement which began last Monday, is the most notable event of the waning theatrical season. While this charming work has never met with the popular success of "Pinafore" and "Mikado" and some of the later works of the historic combination of musician and satirist, it undoubtedly deserves a place among their best works.

The company presenting "The Pirates of Penzance" is essentially the same as appeared in the star revival of "Patience," which has just closed a successful engagement at the Lyric Theater. However, several important additions have been made to the organization which very materially strengthened the vocal department. These additions include Josephine Jacoby, formerly of the Metropolitan Opera Company, who distinguished herself in the Shubert-Brady revival of "The Mikado" two years ago, and Blanche Duffield, who recently scored a personal success as the prima donna of "Baron Trenck."

The story of "The Pirates of Penzance," or "The Slave of Duty," as its sub-title runs, is known to almost every light opera lover. It deals with a young man who finds himself apprenticed to a pirate by mistake, but being a slave to duty must remain a pirate until his twenty-first birthday. When this day arrives he feels it to be equally his duty to leave his former comrades, and if possible to exterminate them. It then develops that this young man was born on the 29th day of February, so that though he is in reality twenty-one years of age he has had but five birthdays. However, as is usual with all the Gilbert and Sullivan operettas, everything ends naturally and happily.

The lyrics of this charming operetta are among the best ever written by Gilbert, and the music, which is truly beautiful, has always been in high favor.

In selecting the cast for this important revival the Shuberts have displayed rare judgment in engaging singers who are able to render the beautiful Sullivan melodies as they were originally sung, rather than sacrificing the music for the sake of the box-office prestige of some "star" actor, irrespective of his ability to sing.

As *Richard*, the pirate chief, Eugene Cowles has one of the best rôles of his long and successful career in light opera, and his fine bass voice was heard to great advantage. In spite of an operatic career of more than twenty-one years, his vocal powers are but little impaired.

Blanche Duffield, as *Mabel*, sang exceptionally well and strengthened the fine impression she made at this theater a few weeks ago when she sang the difficult music of "Baron Trenck."

DeWolf Hopper, in the rôle of *Edward*, a sergeant of police, scored a decided success in this capital comedy part and was seen to far better advantage than in his rôle of *Bunthorne* in "Patience." Hopper was never funnier.

Josephine Jacoby, as *Ruth*, the maid of all work, although absent from the Metropolitan stage for some time, has lost none of her vocal opulence and sang with her accustomed brilliancy.

George J. MacFarlane, as *Major-General Stanley*, and Arthur Aldridge, as *Frederic*, a pirate apprentice, were in unusually good voice, and gave fine performances. Alice Brady, Violette Gillette and Louise Barthel are all worthy of mention.

"THE PIRATES OF PENZANCE," one of the earliest of the Gilbert and Sullivan light operas and the fourth in the series of revivals presented by the Messrs.

Shubert and William A. Brady during the last two years, has an interesting history. Written during the wonderful vogue of "H. M. S. Pinafore" in England and America, its first presentation on any stage was made in New York on December 31, 1879, under the personal direction of the author and composer; and English music lovers who had for months been clamoring for a successor to "Pinafore" did not see a production of the new opera until late in the following Spring.

In November, 1879, D'Oyly Carte brought his famous English light opera company from the Opera-Comique to New York for an authoritative production of "Pinafore," at the old Fifth Avenue Theater. With him came W. S. Gilbert and Arthur Sullivan, who were anxious that Americans witness a production of their great success as it was played in London. Prior to that time the opera had never been sung in America from the original score, as all performances had been given from a piano part, which had been brought over by James Duff.

Nothing of Sullivan's original orchestration had been heard here, as American conductors had scored the parts according to their own ideas, which naturally enough did not in the slightest resemble the original, and no two leaders could be found who agreed on the tempo.

It was this fact which caused great surprise when, on the opening night, it was found that the opening chorus, instead of being sung in the light manner adopted by the American companies, had been scored heavily in the brass section. It was rendered in a stately and almost solemn manner at a tempo much slower than had ever been used by any American conductor.

The production was a great success and thousands, to whom every line of the piece was familiar, flocked to the theater to hear again the melodies which under the composer's direction were clothed with new beauties.

In spite of the great popularity in America of "Pinafore," the composer and author, owing to the lack of copyright protection, received practically nothing from the many companies that toured this country, and for this reason the first production of "The Pirates of Penzance" was made in America.

On the last night of the year 1879 the first performance was given, with Sir Arthur Sullivan conducting the orchestra and the following cast: *Major-General Stanley*, J. H. Ryley; *The Pirate King*, Signor Brocolini; *Samuel*, Furneaux Cook; *Frederic*, Hugh Talbot; *Sergeant of Police*, Frederic Clifton; *Mabel*, Blanche Roosevelt; *Edith*, Jessie Bond; *Kate*, Rosina Brandram; *Ruth*, Alice Barnett.

The piece met with an enthusiastic reception from both press and public and ran for one hundred nights. On March 6, 1880, the final performance was given at the Fifth Avenue Theater. Shortly afterward D'Oyly Carte took his company back to England and gave the piece at the Opera-Comique.

In spite of the vast amount of advertising the American production received, owing to the great success of "Pinafore," as well as to the fact that it was presented under the direct supervision of the author and composer, "The Pirates" was not a financial success, and to this is attributed much of the bitterness which Gilbert afterwards felt toward America and Americans.

On May 17, 1880, "The Pirates" was revived at the Fifth Avenue Theater with Sallie Reber in the place of Blanche Roosevelt and Wallace McCreery singing *Frederic*. Signor Brocolini continued in the rôle of the *Pirate King* with great success. He was an excellent baritone, who has made several appearances in grand opera. He was born in Brooklyn and, following the custom of those days, named himself after his native city.

Edward Lankow, the American basso, made his London debut at the last Albert hall Sunday concert.

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## MACDOWELL CHORUS ENLARGES ITS SCOPE

As Schola Cantorum of New York  
It Has an Ambitious Future  
Planned

The MacDowell Chorus, which in its two years of existence has become a conspicuous and welcome addition to the musical life of New York, has decided that under its present plans its scope is too limited and a reorganization is now under way. In the future this body of singers will be known as the Schola Cantorum of New York, and the success which met the old chorus's experiment in a *capella* singing will result in the emphasizing of this branch of choral work in the future. The realization that there are few *capella* choruses in the world and that for this reason many compositions of artistic worth cannot be presented had led the directors of the Schola to make this part of its work a special feature.

Included in the rather ambitious plans of this organization will be the introducing into this country of the latest musical developments in Europe, thus in a large measure aiding contemporary art. The Schola is intended to stand for the cultivation of all great music from mediæval beginnings to the heights of the classic period. For next year it is planned to offer two choral subscription concerts, one devoted to old music and the other to modern works, in addition to a smaller concert of American compositions.

Another important feature of the chorus work will be the formation of a small choir of selected voices to be known as the Madrigal Singers of the Schola. This choir will have a repertoire of madrigals and part songs in different languages and will fill both private and out-of-town engagements.

The new organization will continue under the musical direction of Kurt Schindler and the personnel of the chorus will consist not only of professional singers, but of students and trained amateurs, and it is also planned to extend the membership by forming branches in the different settlements and by offering free scholarships to gifted high school students. It is also proposed to organize classes in sight singing and in French, German and English enunciation at reduced rates under the auspices of the Chorus Committee. A course of lectures will be another valuable feature.

The chorus's repertoire is remarkable. It has produced a list of works that do credit to both Mr. Schindler and to the directors.

In 1909-1910 the important works were Debussy's "Les Sirènes," Brahms's "Gesang aus Fingal," Busoni's "Music to 'Turan-dot,'" and compositions of Padre Martini, Franck, Wagner, and Schubert, and a number of Old French Christmas Carols, arranged by Mr. Schindler. The following season brought the chorus forward in Chabrier's "Ode to Music," portions of Bizet's "L'Arlesienne" Suite, Rimsky-Korsakoff's "Christmas Eve" Suite, and works of Tchaikowsky, Massenet, Chausson, Saint-Saëns, Schubert and Schumann. At its Spring concert this season Chabrier's unfinished opera, "Briséis," was presented for the first time in America, achieving splendid success. Grieg's "At the Cloister Gate," Wagner's "Kaiser-Marsch," heard with full chorus as originally planned, and works of Moussorgsky and Borodine, exotic in character but tremendously interesting, were heard at the same concert.

The present season, 1911-1912, has doubtless been the most notable in the chorus's life, for the works presented were eminent in almost every instance. Liszt's "Legend of St. Elizabeth" was a fitting tribute in Liszt-year to the memory of the great Hungarian, while Debussy's "Le Martyre de St. Sébastien" was a work which Mr. Schindler alone could prepare.

The chorus also assisted the New York Philharmonic Society in the performance of Liszt's "Dante" Symphony, and at the

Christmas Festival of the MacDowell Club it took part in Courtlandt Palmer's "Victoria Amoris." Other works of note given were Saint Saëns's "La Nuit," Chabrier's "Epithalame" from "Gwendoline," a number of Old English rounds and part-songs, MacDowell's "Barcarole," Wolf's "Der Feuerreiter," D'Indy's "Sur la mer," Charpentier's "Chant du muletier," Paladilhe's "Frère Jacques" and Perillou's "Ronde Populaire."

With such notable past performance it will be natural to expect more than ordinary results from the new organization.

### PARIS CRITICS SAY CARMEN MELIS IS A PERFECT "MINNIE"



Boston Opera Soprano in the Rôle of  
"Minnie," Which She Sang with Great  
Success at the Paris Première of "The  
Girl of the Golden West"

On the occasion of the recent Paris première of Puccini's "Girl of the Golden West" the rôle of Minnie was sung by Carmen Melis, the young soprano, who has won so much favor in New York and in whom Boston opera-goers have delighted unreservedly for several years. This was her first appearance in Paris and it speaks volumes for the exceptionally fine qualities of her voice and acting that she should have been selected for the rôle on so important an occasion. The leading Paris critics agree in declaring Mme. Melis to be a singer of brilliancy, with a voice of exceptional purity of timbre and a remarkably gifted actress.

### A GRANBERRY COMMENCEMENT

Splendid Musical Program Given at  
New York School's Closing  
Exercises

The commencement exercises of the Granberry Piano School drew a large number of the friends of that New York institution to the Carnegie Chamber Music Hall on May 31. Valeda Frank, of Gloversville, N. Y., received the full diploma of the school, while a teacher's certificate was granted to Edna F. Merwin and Frank Van Nostrand, both of New York City.

The principal part of the commencement exercises was taken up by a recital by Miss Frank, whose ambitious program was played with the same resources of technic and temperament which have distinguished her contributions to this year's recitals at the school. Her opening number consisted of four movements from Bach's "English" Suite, which was followed by the A Minor Sonata of Beethoven, with Alice Ives Jones, violinist. The pianistic excellence of Miss Frank was happily displayed in three single numbers, the Schumann "Nachtstück," Liszt's "Gondoliera" and the Chopin A Flat Major Impromptu. For her final number as a Granberry student the young pianist offered the Mendelssohn G Minor Concerto, with the orchestral parts played on a second piano by Dr. Nicholas J. Elsenheimer, of the school faculty.

The Rev. Kenneth Cauldwell MacArthur delivered an address on "The Power of

## BELATED GRAND OPERA IN CHICAGO

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THE grand opera season was on again, at least for one day, as Tuesday of last week brought performances of "Hänsel und Gretel" in the Ziegfeld Theater by the students of the School of Opera of the Chicago Musical College; of "Il Trovatore" at the Globe Theater by pupils of the Drake School of Music, and of an act of "Carmen" and miscellaneous operatic numbers in the Studebaker by pupils of Mr. and Mrs. Herman Devries.

At the Ziegfeld performance, which was given under the direction of Kurt Donath, Florence Stephenson, as *Gretel*, displayed an excellent vocal quipment, which showed to best advantage in the moments when she was least hampered by consciousness of her surroundings. Her voice was well placed and of a true lyric quality. Rosemarie Blain, as *Hänsel*, was indeed a charming boy, and the two did some very good work together. George Ira Everett as *Peter* and Irene Graf as *Gertrude* achieved some happy moments in the first act, which can hardly be said of Gladys Bennett, the *Sandman*, whose makeup was more suggestive of the bearded lady than of a fairy. Janet Hardy was the cannibalistic *Witch*, and Augusta Fournier the *Devilman*. On the whole, the performance was musically creditable, except that many of the tempi were exaggeratedly slow.

At the "Trovatore" performance in the Globe the cast had the additional support of the orchestra of the Drake School, and a considerably enhanced opportunity for the work of the chorus. The performance was conducted by Earl R. Drake and staged under the direction of L. C. Barabini and the individual rôles were apportioned as follows: *Mauricio*, Kinter Berkebile; *Leonora*, Miriam Pruzan; *Azucena*, Miriam Goodhue Lynch; *Count di Luna*, Joel Mossberg; *Ferrando*, Antony Zimmerman and *Inez*, Helen Lauritzen.

Even a portion of the Chicago Opera Company resumed its activity by the participation of a corps of ballet girls and the regular opera orchestra in a production of "Midsummer Night's Dream," by the Ben Greet players, accompanied by the Mendelssohn incidental music. Chev. Emanuel is in charge of the orchestra during the two weeks' engagement at the Auditorium

Music," after which the diplomas were awarded by George Folsom Granberry, the director of the school. The exercises were concluded with a reception in which Miss Frank was assisted in receiving by three former graduates, Mrs. Joseph Roy Robbins, Harriet Love and Florence Feltus. Miss Frank received many good wishes for her success in the work of teaching, which she is to take up next Fall.

An interesting feature was the presentation by the faculty of tokens of esteem to one of its members, Arthur Crockett Pray, who leaves the school after five years of faithful service. Next season Mr. Pray is to open a school of his own at North Conway, N. H., but he will still be affiliated with the New York institution in that he will continue his work at the Granberry Summer School at Newport.

### New York Philharmonic Club in New Jersey Concert

The Philharmonic Choral Club of New York, of which Emma Walton Hodgkinson is president and musical director, gave the final concert of the season on May 27 in Grantwood, N. J., Miss Hodgkinson's country home. The club numbers nearly forty women and was assisted by Homer N. Bartlett, the well-known American composer, who played a number of his own compositions and accompanied a group of the following songs, his late compositions: "Elaine," "To-day, and To-morrow," violin obbligato played by

and the terpsichorean contingent of the performance is in the hands of Marie Jung, instructor in ballet dancing at the Chicago Musical College.

On the same Tuesday evening Mr. and Mrs. Charles W. Clark were the guests of honor at a reception given in the Russell Studio at the Blackstone, which was attended by a large number of prominent Chicago musicians. Some Debussy songs were given ideal presentation by Mr. Clark, the intimate surroundings of the studio affording a perfect setting.

A Summer normal course for vocal teachers especially designed to meet the requirements of each individual and dealing with particular problems has been announced by the Anna Groff Bryant Institute in the Fine Arts Building to begin on July 5. A series of musicales is also planned by the Institute for the entertainment of those who will attend the national convention of public school teachers which will be held in Chicago during July and will bring about 30,000 teachers from all parts of the country.

Another of the musical evenings at the MacBurney Studio was given on Saturday of last week by Grace Brune Marcossou, soprano, assisted by Pearl Hinkel, violinist, and William Lester, pianist, in the Mozart E Minor Sonata.

A Sunday afternoon program was given in the Whitney Opera House by pupils of Ludwig Becker of the Columbia School of Music, augmented by players from the Thomas Orchestra. The audience was both large and enthusiastic. The most grateful and at the same time the most enjoyable number on the program was the movement from the Mendelssohn Symphony in A Minor, which the young players gave with vivacity and earnestness. Mr. Becker is to be congratulated on making so splendid a showing with the material at his command. Herman Felber, Jr., who is a newly appointed member of the Thomas Orchestra, played the Mozart Concerto with a good display of technic and temperament, and he was enthusiastically received. George Gordon Beck, a basso, gave Sidney Homer's Banjo Song as an encore after a strong presentation of the Serenade from Berlioz's "Faust." The Rimsky-Korsakoff C Sharp Minor Piano Concerto received a spirited rendition by Anna Chinlund. The eleventh annual commencement of the Columbia School, of which Clare Osborne Reed is director, will be given in the Illinois Theater on the afternoon of June 21.

Miriam Glover, and "Highland Mary," sung in fine style by Earle Tuckerman, the New York bass. Mr. Tuckerman sang for the club in the early Winter and was requested by members and audience to appear again. He received many encores for his singing of "Vision Fugitive" from "Hérodiade." Mr. Bartlett as the composer-artist of the evening was lionized. Marie Therese Berge played the choral accompaniments and the violin obbligatos to the "Spring Song" written for the Philharmonic Choral Club and dedicated to it by Mr. Bartlett; the two Prize Choruses by Mabel W. Daniels, and the Barcarolle from "The Tales of Hoffmann" were played by Mary Carroll and Miriam Glover. The club sang with precision and finish and Miss Hodgkinson is to be congratulated on the excellent work. The following numbers were sung: "Eastern Song" and "The Voice of My Beloved," Daniels; "My Lady Spring," Hosmer; "Will-o'-the-Wisp," Spross; "In the Boat," Grieg-Harris; "A Spring Song," Bartlett; "List the Cherubic Host," from Gaul's "Holy City," incidental solos done by Harriet N. Rockwell and Earle Tuckerman, and the "Barcarolle."

Versatility was shown by Lydia Gillespie Parsons in her graduation recital at the Normal Conservatory of Music of Indiana, Pa., in which she sang a variety of songs in English, German, and French and played a number of piano pieces by Chopin, Leschetizky and MacDowell.

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Frank L. Eyer, organist, was heard in recital at Limestone College, Gaffney, S. C., on May 26, assisted by Flora A. Westerman, soprano.

Jo-Shipley Watson, of Kansas City, Mo., with ten of her pupils, gave a demonstration of the Faeltens System of Music Study in that city on June 1st.

Linden L. Parr, seventy-two years old, for a long time prominent in musical circles in Brooklyn, was married in New York City on May 30 to Mrs. Agnes G. Hemphill.

Mrs. Julia C. Kuter, of Portland Ore., presented several pupils in a recital in that city on May 22. An excellent program was given, both teacher and pupils receiving many congratulations.

Montgomery, Ala., was treated to a novel recital recently when Anthony Stankowitch, director of music of the Woman's College of that city, presented a program made up entirely of the compositions of Edward Grieg.

Nicholas Cawthorne, the Port Huron, Mich., organist, gave a recital in that city recently, under the auspices of the American Guild of Organists. He was assisted by Frederic W. Berryman, who sang several numbers.

Jasper Dean McFall, baritone, and Christine Brakel, violinist, of Portland, Ore., were the soloists at the commencement exercises of the University of Oregon, in that city on May 23. Both scored a big success.

The first concert ever given in Attleboro, Mass., was held on May 27 by the Webster-Lamson Concert Company, composed of Helen Westgate, Carl Webster and Carl Lamson. A well-arranged and pleasing program was presented.

The new Montavilla Theater, in Portland, Ore., was opened on May 24 with a concert by Percy Campbell's orchestra, with Mrs. Jean Clow, soprano, as soloist. Mrs. Clow scored a splendid success and was recalled for several encores.

Jamestown, N. Y., was treated to an enjoyable song recital on May 28, when Nelle Hartman, of the Conservatory of Music, assisted by Director Samuel Thorstenberg, presented a program of songs by German, French and Italian composers.

Three teachers of the Musical Art Studios, of Montgomery, Ala., William Bauer, pianist; Fannie Lockett Marks, violinist, and Roland Ratcliff, tenor, were heard in a recital in that city recently, all of them displaying marked abilities.

Maria A. Soule, the Portland, Ore., teacher of piano, presented her pupil, Pearl Barde, in a recital recently. The young artist won much praise for her finished playing. Miss Soule is one of Portland's best known teachers and her recitals are always interesting.

John Proctor Mills, of Montgomery, Ala., presented twelve of his piano pupils in a recital in that city on May 18, and on May 25 Mr. Mills was assisted in a recital by Mamie E. Browne, mezzo-soprano, one of his voice students. The program contained several compositions by Mr. Mills.

The Pacific Musical Society of San Francisco closed its season on May 22 with a program given by Eugene Blanchard, Mrs. Toby Schussler and Clara Lowenberg, pianists; Victor De Gomez, cellist; Mrs. L. M. Spiegel, soprano; Mrs. William H. Banks, organist, and Theodore Yohner, violinist.

"An Evening with Grieg" was held at the studio of Miss Hjerleid-Shelley in Stockton, Cal., on May 22. Selections from the works of the Norwegian composer were played by Kathleen Musto, Freda Dustin, Marv Abbott, Eda Simon, Christina Keeley, Miss Hjerleid-Shelley and Tracy Plant.

The annual concert of Edward O'Mahony, the New York basso, was given last

week. Mr. O'Mahony was assisted by Mrs. Elizabeth Allardice, Alicia Rensen, Mary Louise Wallace, Mollie Wood Stanford, Gertrude I. Robinson, Margaret Schroen, Irma Seibert, Deborah Byrne and James Irwin Johnson.

Daucy Mary Hill, pianist, assisted by Elizabeth Jenkins, soprano, was presented in a graduating recital by the Conservatory of Music, Drury College, Springfield, Mo., on June 1. On May 23 Dean W. A. Chalfant, assisted by Prof. F. T. Johnson, tenor, gave an organ recital at the college.

The eighteenth and closing recital of the San Francisco Mansfield Club took place on May 22. The auditorium was filled to overflowing and the work of the pianists, all of whom played with dexterity and technical ease, won hearty applause. The soloists were Sarah Unna, Constance Mogan, Esther Hjelte and Mrs. Selma W. Abrams.

Excellent graduation concerts were given at the Maryland College for Women, Lutherville, Md., on May 28, 29 and 30, by Henrietta Whitworth, Alice Sears and Alice Bailey, pianists; Marie Bagley, vocalist; Eva Allen, organist, and Lucile Bentley, violinist, assisted by Howard R. Thatcher, director of the music department.

Margaret Faber, of Portland, Ore., gave a piano recital in that city on May 23, under the direction of her teacher, Prof. F. W. Goodrich. Her difficult program was splendidly performed. Adel Barnickle, a pupil of A. Musgrove Roberts, gave two groups of songs with much success, her beautiful soprano voice showing excellent training.

A graduates' recital and a recital by candidates for teachers' first grade certificates were given at the Western College of Music, Artesia, N. M., James R. Kagner director, on May 24. A pleasing program was presented. This far Western school has had 162 students this season and Mr. Wagner has given more than 400 lessons each month.

Racine, Wis., musicians captured two diamond medals at the Chicago Musical College, one for piano and the other for violin playing. Florence Bettray carried off the honors at the piano, while Carl Schulte, who won a medal last year at his graduation from that institution, received a diamond medal this year for his post-graduate work on the violin.

The Portland, Ore., Harmony Quartet has reorganized with Mme. Lotta Othick, soprano, taking the place of Mrs. Mae Dearborne Schwab, who has removed to New York. The personnel is: Mme. Othick, soprano; Lulu Dahl Miller, contralto; J. Ross Fargo, tenor, and John Clair Monteith, baritone, with Mrs. Warren E. Thomas accompanist and manager.

A series of three organ recitals on the new memorial organ of the First Unitarian Church in San Francisco have taken place recently. Dr. H. J. Stewart opened the series with a recital on May 14. Wallace A. Sabin, assisted by Mrs. J. E. Birmingham, contralto soloist, gave the second program a week later, and William B. King is the organist assigned for the third recital.

Two programs of interesting music were given in Mobile, Ala., on May 6 and on May 21. The first was a recital by Mattie Belle Kirkbride, assisted by Mrs. Krasin, Miss Schwaemmle and H. Curjel, while the second served to present Ruth Rosenbaum, assisted by the last two artists mentioned above and Mrs. J. F. Carter, Jr. Both of these pianists are pupils of Minnie F. Black of that city.

The Lawrence Conservatory of Music, Appleton, Wis., held its annual gold medal contest in that city between the students of the conservatory on May 23. The honors in the vocal contest were carried off by Rubie Williams, Cambria, a junior, while Lucile Wilson, Green Bay, won the piano contest. The conservatory is enjoying a splendid success, and seventeen of its students will graduate this Spring.

M. Agnes Zimmisch, who graduated in organ at the Peabody Conservatory in Baltimore, this season, gave an artistic diploma recital on May 29. Miss Zimmisch is the fifth student of the Peabody Conservatory to receive the organ diploma during the forty-four years of its existence. She has been a student of this institution for seven years, having held an organ scholarship for the last three years.

Having completed a most successful year as director of the vocal department of Brenau Conservatory, Gainesville, Ga., Mary Helen Howe is visiting her mother, Mrs. Franklin T. Howe, in Washington, D. C. During the last season Miss Howe has concertized in the South, her recital during the grand opera season at Atlanta being most enthusiastically received. She will be heard in some further concerts in the South this Summer.

Sydney Lloyd Wrightson, the Washington, D. C., organist, has accepted the position of director of the evening choir of the Church of the Covenant. It is Mr. Wrightson's intention to increase the existing choir by adding to it a goodly portion of the members of the Foundry M. E. Church chorus, which he founded and which was disbanded this Spring. In connection with this work Mr. Wrightson will organize next season the Washington Oratory Society.

The first pupils' recital in a series of nine was given at the Music School, Mrs. Anne Gilbreth Cross, director, in Providence, on May 29. The pupils gave creditable performances, showing painstaking and careful instruction on the part of the several instructors. Mary S. Winsor, Dorothy Allen, John Cross and Helen M. Matthews were among those deserving special mention. The Music School will open a Summer course of six weeks beginning June 1.

The last of the series of afternoon musicals at the Manor House in Washington, D. C., under the direction of Mrs. Warner A. Gibbs, took place on May 29, when a delightful program was presented. At these musicals Mrs. Gibbs has been heard in operatic selections and songs, and she has been assisted by such local artists as Richard Lorleberg, cellist; Joseph Whittemore, tenor; Lillian Kochling, violinist; Ethel Tozier, pianist; Paul Ramsdell, cellist, and Marie Hansen, pianist.

Mary Bourn, contralto, gave a recital at the Unitarian Church, Hackensack, N. J., on Monday evening, May 27, assisted by Robert Alvin Augustine, pianist, and Georgie Sprague, reader. Her program contained Giordani's "Caro mio ben," songs of Schumann and Franz, three American songs by Salter, Spross and Cadman, Massenet's Elegie, and arias from Meyerbeer's "Le Prophète" and Verdi's "Don Carlos." She was much applauded and showed herself the possessor of a rich contralto voice, which she handles with much artistry.

An organ recital was given at the St. Mark Lutheran Church, Sheboygan, Wis., by Wilhelm Middelschulte, organist, assisted by Mrs. Julio Imig, soprano. Mr. Middelschulte pleased a large audience with "Marche Funèbre et Chant Sèraphique," by Guilman, and Liszt's "Angelus," in addition to his own "Pas-sacaglia" in D Minor and Perpetuum Mobile, all of which were greatly applauded. Mrs. Imig rendered four selections, adding much to the entertainment, and received a great part of the applause for her splendid work.

Adolph M. Foerster, the Pittsburgh composer, has met with extraordinary approval for his new organ compositions, "Epigram" and Nocturne, which were reviewed in MUSICAL AMERICA this Winter, at the time they were published. Among the prominent American organists who have placed these compositions on their programs are Clarence Dickinson, J. Warren Andrews, of New York; John Herman Loud, of Boston; Dr. William A. Wolf, Lancaster; J. Clarendon McClure, of Wilkes-Barre, Pa.; Harvey B. Gaul, N. J. Corey, of Detroit; Dr. William C. Carl, of New York, and Charles Heinroth, of Pittsburgh, Pa.

Hedwig Kasper, of Portland, Ore., gave an interesting pupils' recital in that city, when she not only presented several of her piano pupils, but also conducted an orchestra composed of young people, under her direction. All the numbers were well received. Henrietta Peroutka, soprano, sang "Elsa's Dream" from "Lohengrin" in such a manner as to call forth warm congratulations, both for herself and her teacher, Mrs. Nancy Beals-Van Dyke. Another pupil of Mrs. Van Dyke, who is appearing frequently, is Gertrude Hoerber. Here solos at the Monday Musi-

cal Club in Portland last week were especially well received.

The closing exercises of the Von Unschuld University of Music in Washington, D. C., took place on May 28. Four graduates from the teachers' training course, Constance Ayer, Gertrude Tweedy, Marion R. Boyd and Winifred Fortier participated and Miss Tweedy was the recipient of the gold medal of merit. There was also another graduate in the person of Ethel Fisher from the artist course who gives promise of being heard on the concert stage. The program included many brilliant numbers by pupils of the institution and several baritone solos by J. Glushak, a recent acquisition to the faculty. Those taking part were Constance Ayer, Ethel Fisher, Mildred Kolb, Louis Potter, Gertrude Tweedy, Ethel Neff, Morton Gittelman, Hilda Schneider, Ardala Moore, Raymond Gittleman, and Mme. Von Unschuld.

The MacDowell Musical Club, of Milwaukee, held its annual meeting, at which officers were elected and plans were made for the next season. The club was very successful the last season and now has an active membership of eighty-six. Various committees were appointed and officers were elected as follows: President, Ella Smith; vice-president, Alice Furlong; recording secretary, Mrs. Herman Reel; corresponding secretary, Kathrine Winkler; treasurer, Mrs. Rees Powell. Alice Stone was appointed chairman of the membership committee; Pearl Van Vleet of the students committee; Mrs. Arthur Gross of the social committee, and for the committee on programs, Mrs. J. A. Seger, Mrs. W. D. McNary, Mrs. John Thompson, Warda Becker and Rose Phillips were appointed. Next year the meetings will be held in the Athenaeum.

Arnold Von der Aue, the Swiss tenor, has been winning a number of successes this Spring in concert and recital. On May 13 he appeared with the Harmonie Choral Society, Detroit, Mich., singing the tenor solo in Baldamus's "Im Maien," an aria from Weber's "Freischütz" and a group containing Schumann's "Der Hidalgo," Brahms's "Röslein dreie," Strauss's "Cacilie" and Mary Turner Satter's "Come to the Garden, Love." On the sixteenth he was soloist at the Frohsinn May Festival with the Pittsburgh Orchestra, where his success was so pronounced that he was engaged to reappear on June 19 and 20 in a Wagner concert at the Schenley Hotel in Pittsburgh. Before the season ends Mr. Von der Aue will be heard in Cincinnati, Evansville, St. Paul, Marinet, Toledo, O., with the Männerchor there, and in Akron and Cleveland with the Deutscher Club.

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## LEONCAVALLO'S NEW OPERETTA

"The Little Rose Queen" Tells Story of a Modern Nell Gwynn—  
Mignon Nevada's Recital in Rome—The Season in Naples—  
Adriano Opera Season Starts Under Difficulties

Bureau of Musical America,  
6 Via Monte Savello,  
Rome, May 23, 1912.

YOU have no doubt heard already that Ruggiero Leoncavallo has composed a new operetta, to be entitled "La Reginetta delle Rose" ("The Little Rose Queen") on a libretto by Gioacchino Forzano. We naturally take an interest in this in Rome, where the operetta will be presented, as well as in Milan, Turin and other places. We shall be glad to see and hear the *Rose Queen*, *Lilian*, a modern Nell Gwynn, who makes *Prince Max of Portowa* fall desperately in love with her. *Max*, after some difficulties and complications, succeeds in marrying the girl, and makes her his queen when he inherits the throne of his ancestors. Naturally, Composer Leoncavallo proposes to carry his new work across the Atlantic, after his fellow countrymen have seen it. At the last moment I hear that this operetta will be presented at the Costanzi, on June 11. The composer is now here.

After the "Secchia Rapita" and the "Bella Risetta," which were no great favorites with the public, the Costanzi management has fallen back on the "Count of Luxembourg," by Franz Lehar. This is given by the "Città di Milano" Company, of which Lehar is reported to have a high opinion.

Don Lorenzo Perosi has received permission to absent himself from his post as director of music at the Vatican and St. Peter's for the purpose of giving a series of concerts of his own music in South America.

### Humperdinck Fully Recovered

Everybody is glad to hear that Herr Humperdinck has derived great benefit from his stay in the Villa Falconieri, at Frascati, outside Rome. All danger is now said to be past, so much so that the invalid is able to devote himself for several hours during the day to composition. He is, in fact, putting the finishing touches to a new contribution intended for the lyric stage.

Signor Arrigo Boito was sworn in as a Senator of the Kingdom of Italy on Monday, May 20. The distinguished composer was cordially received and greeted by his colleagues as he took his seat.

Mignon Nevada, who is in Rome with her mother, sang recently at a concert given by Signora Cochran Cortesi, the American wife of the Italian journalist, who is the Rome representative for the Associated Press. Miss Nevada is by no means a stranger in Rome, as she sang some time back as *Rosina* in the "Barber," at the Costanzi. At her concert she rendered with fine feeling excerpts from the old operas and several French and German romances. The concert was attended by many members of the Corps Diplomatique, American, German, Japanese and Swiss. Also present in great force were many members of the American colony in Rome, including Nelson Gay, Miss Gall Gardier, who is soon to appear in opera at Perugia; Mrs. Phelps, Miss Hopper, a pupil of Emma Nevada, and many more.

### Pioneers in Sonata Recitals

Two excellent artists who are endeavoring to develop sonata music for violin and piano are Bianca Cossarini, violinist, and Nicola Janigro. They are soon to be heard in Rome, after having gained successes in Paris, Milan, Genoa and Turin. They are, in this country at least, pioneers in this art of violin and piano sonata execution.

Most Italians are highly pleased now that Boito's "Mefistofele" has, after forty years, received the approval of Paris, as well as other Italian operas, such as old "Rigoletto" and the ever-popular "Fanciulla." There is still strong political tension between France and Italy over the Turco-Italian war. The French, whether statesmen, deputies, journalists or ordinary observers of politics, have been to a great

extent keen critics of Italy's action in Tripoli and in the Aegean Sea. Now, however, music has again succeeded in smoothing the political asperity of the French, and it is no wonder that many Italians are glad that their operas and their singers, such as Caruso and Titta Ruffo; their gifted composer, Puccini, and their equally gifted conductor, Serafin, have been enthusiastically acclaimed at the Paris Opéra.

The select public of Naples has continued to enjoy the concerts given at the San Carlo by the Martucci Society. The word "select" means that these feasts of music are not for the man in the street, for the simple reason that the man in the street could not afford to pay the entrance money.

Signor Clausetti, organizer of the concerts, has had to hire the San Carlo Theater at an enormous price, and accordingly has to recoup himself by high charges for seats. But a time may come when the ordinary Neapolitan will be able to find cheap seats at the Martucci Society Concerts. That will be when the most populous city in Italy will have an Augusteo or concert hall of its own.

### Mancinelli in Naples

Luigi Mancinelli's last concert at the San Carlo was more crowded than ever by the élite of Naples. The distinguished conductor gave the two "Lohengrin" preludes, a "Polonaise" of Chopin, arranged for orchestra by Mancinelli himself; the two "Nocturnes," Debussy; the "Waldweben" of "Siegfried," and the "Serenata Mediaevale" for cello, horns, harps and violins, by Zandonai. Subsequently the pianist, Ariani, played the twelve Symphonic Studies of Schumann, and the same master's Concerto in A Minor, capably accompanied by the orchestra. Ariani had an ovation as well as Mancinelli. The two

men were almost faultless in their two rôles.

Mancinelli has lately been succeeded at Naples by Alberto Fano, who played at his first concert Mozart's "Jupiter" Symphony, a brief composition of his own, the Prelude of "Parsifal," and a selection from "Götterdämmerung." Everybody of note in Naples was present at this concert, Fano being a prime favorite in that city.

This letter has been delayed owing to the unlucky hitch at the Adriano Theater. The directors of that establishment promised to begin the Spring season of opera on Saturday, May 18, with Bellini's "Norma." In this an American, billed as Enrico Miller, is down for the part of the *Chief Druid*. Signora Micucci, of Milan, a distinguished soprano, was to be the *protagonista*. On Saturday the opera was put off until Sunday, May 19, no reason being assigned. On the Sunday evening crowds went to the Adriano, paid their money, and took their seats. Hardly had they done so when it was announced that, owing to the indisposition of Signora Micucci, the opera was again postponed. Whereupon came murmurs, outbursts of anger and hisses on the part of the public. The money for seats was returned and on Monday it was announced that the directors had scheduled a new soprano, Elvira Galeazzi, of Rome, who would appear on Wednesday night without fail. All this has led to some jeering in the press, and justly so, for many people were put to serious inconvenience. One newspaper compared the Adriano "Norma" to the phoenix, a bird which nobody has seen and nobody can see. At last, however, the performance has taken place, and everybody is satisfied. The directors managed to get everything ready for Tuesday, the 21st, and had a crowded house. Elvira Galeazzi was an efficient *Norma*, and was well supported by Maria Passeri as *Adalgisa*. The tenor, Colazza, who has a good voice, did not rise to the occasion as *Pollione*, but Henry Miller, as *Oroveso*, gave every satisfaction to public and critics alike. Thus the Adriano has now fairly begun the opera season, and the difficulties which imperilled the opening have been surmounted.

WALTER LONERGAN.

## MORE ABOUT VAUDEVILLE AS MUSICAL FIELD

By ROBERT GRAU

LESS than a year ago the writer prepared an article for these columns treating of the opportunities for the musically talented in the distinctly vaudeville field. In that article reference was made to the case of a young violinist who had applied at Hammerstein's Victoria Theater for a trial performance on the roof garden, which at that time was utilized for a minor grade of vaudeville at very low prices of admission.

It so happened that this young woman was granted an appearance at once, and she scored so great a success that the management engaged her to continue throughout the week on salary. Then she was made the "headliner" for the week following at an increased salary, and her vogue became so great that Mr. Hammerstein gave the young violinist a contract at a salary requiring three figures to express it. He also advertised her as the principal feature of the down-stairs theater, where, under the name of Mlle. Yvette, she remained several weeks, afterward going to the Winter Garden. She is now one of the most eagerly sought artists in the propitious vaudeville field, is never without an engagement and her success has provided much incentive for other unknown musicians.

A few weeks ago I received a letter addressed to me in care of MUSICAL AMERICA from a Miss Betty Washington, telling me that she had read this particular article, followed the suggestions therein and had secured a trial performance, in which her violin playing was so favorably reported that she was given an opening. Miss Washington wrote in her letter asking my advice as to her further procedure, and I promptly answered.

Miss Washington has been playing in a sketch in which Nora Bayes and Jack Norworth are the stars (one of the highest salaried attractions in vaudeville) and was retained throughout their seasons. Knowing vaudeville as I do, I do not hesitate to prophesy a career of importance for this young artist, and believing that her second letter to me may help other struggling musicians who need such incentive, I am quoting a paragraph or two from it. She is now seeking an individual engagement in vaudeville:

"Mrs. Norworth has suggested that I play the Musin Mazurka, then the Paganini 'Moise' Variations on the G string and then something lighter, like 'In the Shadows.' In Cincinnati I played no popular music

and had a great deal of success, but I imagine she knows vaudeville audiences better than I do. The Norworths have engaged me for two weeks at Brighton Beach in July, which will be the only engagement they will take this summer. So I think I have done quite a little all by myself, and Mr. Smith (a vaudeville booking agent) ought to be able to sail ahead without any trouble.

"Maud Powell has also been very kind and is anxious for Sousa to hear me play, but I think your idea is right, and I should take vaudeville first, because it is not so hard as Sousa's concerts. I think, Mr. Grau, that your article in MUSICAL AMERICA was a great inspiration; it was so clearly and beautifully written and also so very practical. I am going to do my very best to be a success because I want you to be glad you helped someone along so much."

This is not the only instance where practical results have come from that contribution in MUSICAL AMERICA. I ought to add that the extraordinary activity in the vaudeville field at this time makes the chance for success far greater to-day than a year ago. Vaudeville audiences no longer are satisfied with the slap-stick performer. Even the smaller theaters require an intelligent entertainment, and, what is more interesting, it is not necessary to stoop to these audiences. On the contrary, the same high grade of offerings that one would expect to hear at Carnegie Hall will not go over the heads of the vaudeville audience of to-day.

Singers with good and fresh voices are as much in demand as instrumentalists. Lack of reputation is not a barrier. It was in vaudeville that the phrase "gold brick" was coined to illustrate the type of artists who have only their fame to sell. This class of talent may "go around" the few larger houses once, but the unknown performer who can "make good," who has youth and actual talent as assets, will go higher and higher up the ladder of fame.

### Soloists Engaged for Portland, Ore., Rose Festival

PORTLAND, ORE., June 1.—Soloists engaged for the Rose Festival concerts are Mary Cheney, soprano; Ellison Van Hoose, tenor, and Oscar John Ehrholt, bass, all from New York. A chorus of several hundred, under the direction of Dr. Frederick Elmer Chapman, together with a local orchestra, will be heard at the Auditorium. The dates for the festival are June 7, 8, 9 and 11.

Dresden will celebrate in September Ernst von Schuch's fortieth anniversary as conductor at the Court Opera.

## TRAINING VOICES OF GIRLS IN EARLY YOUTH HER MISSION



Harriet Devol, Voice Teacher and  
Leader of a Girls' Singing Society  
in New Albany, Ind.

LOUISVILLE, KY., June 1.—Harriet Devol of New Albany, Ind., has for a number of years devoted herself almost exclusively to the training of very young girls' voices. Her particular work is the placing of the voice upon the proper foundation for future development. Miss Devol's theory is that all young girls try to sing and that many voices naturally beautiful are ruined by being forced out of place. By a correct start in youth—at a time when habits are easily formed—Miss Devol argues that little will have to be undone when the pupil takes up more advanced vocal study and the advancement of the voice will be much more easy and sure. Besides working with the individual voice Miss Devol has in her charge a singing society of young women who sing part songs selected for the purpose of emphasizing her theories. This is the St. Cecilia Club and its semi-annual recitals are heard with great pleasure.

H. P.

The Berlin publishing firm, Bote & Bock, will bring out two important orchestral works in the very near future. The first is a "Concerto in Olden Style" for a small orchestra, by Max Reger, op. 123, which will have its *première* in Hamburg on next October 28, the composer conducting; the other work is a symphony for full orchestra by E. Mylnarski, which was given for the first time in London last Summer. A large number of prominent orchestras have already signified their intention of performing these works at their concerts.

Herma Menth, a New York pianist, gave a recital at the Educational Alliance on May 30, being heard to advantage in a program containing numbers by Liszt, Chopin, Rachmaninoff, Moszkowski and Gounod-Liszt.

## THREE-DAY FESTIVAL OF SWEDISH SONG

[Continued from page 2]

Club, Boston; Harmony Singing Society, Boston; Swedish Glee Club, Brooklyn; Nordan Singing Society, Bridgeport, Conn.; Sextet Scandia, Brockton, Mass.; Sandia Male Chorus, Braddock, Pa.; Neptune Singing Society, Gardiner, Mass.; Lyrans Singing Society, Hartford, Conn.; Lyrans Singing Society, Jamestown, N. Y.; Harmony Singing Society, Lynn, Mass.; Swedish Singing Society, McKeesport, Pa.; Swea Singing Society, Manchester, N. H.; Lyrans Singing Society, New York City; Swea Singing Society, New York City; Apollo Singing Society, New Haven, Conn.; Aelous Singing Society, New Britain, Conn.; Verdand Singing Society, Providence, R. I.; Scandinavian Glee Club, Philadelphia; Good Fellows of Orpheus, Springfield, Mass.; Vega Singing Society, Waterbury, Conn.; Swedish Glee Club, Waterbury, Conn.; Swedish Glee Club, Waltham, Mass.; Swedish Amateur Quartet, Worcester, Mass.; Swedish Glee Club, Worcester, Mass.; Happy Musicians, Boston, Mass.; Swedish Singers' Club, Cleveland, O.; Swedish Glee Club, Pittsburgh, Pa.

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## MUNICIPAL CONCERTS OPEN

Throng Attends First Orchestral Event in Central Park—Plan to Erect Stand for Orchestral Music

COMMISSIONER STOVER, of the Department of Parks, New York City, sprung something of a sensation when, at the first municipal concert of the Summer in Central Park on Sunday afternoon, June 2, he told New Yorkers that they would this year have orchestral concerts on the Mall for a season of four months, from June 2 to September 29.

The municipal concerts were auspiciously begun on this occasion, the weather being pleasant and an audience of eight to ten thousand having gathered for the concert, which was at four in the afternoon. Some of the audience had arrived at noon in order to secure favorite seats. The conductors for the season in Central Park are the same as for last Summer—Franz Kaltenborn and Arnold Volpe.

The opening concert was conducted by Franz Kaltenborn with the following program:

Liszt, Symphonic Poem, Mazeppa; Wagner, Overture, "Rienzi"; Humperdinck, Dream Music from "Hänsel und Gretel"; Borowski, "Adoration" (Violin Solo by Franz Kaltenborn); Puccini, Selections from "Tosca"; Tchaikowsky, Overture 1812; Strauss, Waltz, "Life Let Us Cherish"; Saint-Saëns, Aria from "Samson and Delilah"; De Koven, Selections from "Robin Hood"; Chabrier, Spanish Rhapsody.

The order among the great crowds at these concerts has been remarkably well preserved during the past two seasons, but through some misunderstanding the police in attendance did not preserve the customary order at the beginning of the concert. At the close of the first number Commissioner Stover arrived and as soon as he had succeeded in restoring the usual conditions of concert hall order he made a speech outlining the plans for the season.

Aside from announcing the four months of orchestral concerts this season the Commissioner told of the building of a proper music stand for the orchestra with a sound-reflecting shell, which will take place this Summer and would be dedicated with a great musical demonstration at the closing concert of the season, September 29. This new stand will include the housing accommodations for instruments and a hypothetical musical library which the Commissioner hopes that the city will acquire for these concerts.

Now that a progressive policy of orchestral music including master works old and new has been adopted, it makes the purchasing of scores an overheavy burden for the conductors, and the Commissioner believes that the city should assume this relatively slight expense. With this reflecting

music-stand it is expected that there will be little or no further criticism about not hearing the orchestra. The present bandstand, which is an old and worn-out affair, was not designed for orchestral music.

The Commissioner told the audience that in another season the greatest conductors of the world would be glad and proud of the opportunity to conduct at the Mall, and he further told them that they would be much surprised if they should hear the names of the persons who had applied for the opportunity to conduct there this Summer. He was applauded when he said that because of the satisfaction which he was sure Mr. Volpe and Mr. Kaltenborn had given in the past he had retained them for the present season.

An announcement upon the program explained that the orchestral concerts at the Mall would be given on Saturday and Sunday afternoons during June and most of September, but that from the first of July seven concerts a week would be given, the exact plan being two on Saturday and one on Sunday afternoons and week-day evenings, with the omission of one evening, to be decided by the written expression of members of the audience. Probably Monday night will be omitted.

The giving of daily orchestral concerts at the Mall is a striking innovation and strongly accentuates the rise of the symphony orchestra in New York municipal music. Mr. Kaltenborn was very warmly applauded for his work and especially for his solo, which he was obliged to repeat. With this concert Arthur Farwell enters upon his third season as supervisor of municipal concerts of New York.

### AN EDDY ORGAN RECITAL

Worcester Greets His Long Program with Great Applause

WORCESTER, MASS., June 1.—Clarence Eddy, the noted organist of New York, came to this city on May 31 and gave a recital. Although his program contained fifteen numbers the enthusiastic audience seemed hardly satisfied and remained in the church applauding until Mr. Eddy came out again and bowed his acknowledgment.

Mr. Eddy is truly a master of the organ. His own Prelude and Fugue on "Old Hundred," which opened the program, was played in a manner that won warmest appreciation. Two works of the 18th century, a Prelude in D Minor, by Crambault and "Sœur Monique," Couperin, simple as they were in composition, were performed with a charm that was most pleasing.

It was in his performance of "Isolde's Liebestod" from "Tristan und Isolde" that Mr. Eddy perhaps won his greatest success. It called forth his greatest resources and the applause which greeted him at its conclusion was loud and long.

Others of Mr. Eddy's numbers included Romance in C by Frederick Maxson; Toccata in F Major, Thomas J. Crawford; Concert Caprice, Kreiser; Canzonetta, Federlein; Pæan, Matthews; "Lamentation," Guilman; Angelus, Renaud, and Alexander Guilman's paraphrase on "See the Conquering Hero Comes." He also played Rubinstein's "Kammennoi-Ostrwo," by request, and Alfred Hollin's "In Springtime." The program closed with a performance of the Overture to "William Tell," which was given in splendid style.

### ANOTHER PACIFIC COAST TOUR FOR NOTED SINGERS

Mme. Rider-Kelsey and Claude Cunningham to Return to Scenes of This Season's Triumphs

At the close of the most successful season they have ever had, Mme. Rider-Kelsey and Claude Cunningham find themselves already fairly launched toward the fulfillment of the most ambitious and comprehensive plans for the season of 1912-13 that have ever obtained in the careers of these two eminent American singers. The early inquiries and bookings for the ensuing season, both for the celebrated Rider-Kelsey-Cunningham joint recitals, which have become so important a factor in American musical life, as well as for individual concert and recital appearances, have been so numerous that their representative, Bracey Beaumont, already finds himself constantly studying the official railway guide in his effort to avoid disappointing many societies by reason of close railroad connections and the solidity of the booking in certain months.

For instance, the months of December, 1912, and January, 1913, are booked solid at this time and the demands upon the time of these artists have made it necessary to divide the country into territories which shall be visited during specific periods. From September 15 until December 1 these singers will devote their time to engagements in the East and Middle West; from December 1 to February 1 to a joint recital tour of Texas, Arizona, California, Oregon, Washington and British Columbia; from February 1 to the end of the season they will be available in the South and East. A tour of twenty joint recital concerts have been booked under the local managements of L. E. Behmyer, of Los Angeles, Cal.; Will L. Greenbaum, of San Francisco, and Steers & Coman, of Portland, Ore., to occur during the last of December, 1912, and the month of January 1913.

## "MAGIC FLUTE" WILL OPEN METROPOLITAN

Gatti-Casazza Announces His First-Night Attraction—Mme. Hempel in Cast

General Manager Giulio Gatti-Casazza has cabled to the offices of the Metropolitan Opera House that the first performance of the season of 1912-13 will be devoted to a revival of Mozart's "The Magic Flute," with Frieda Hempel in the rôle of the Queen of the Night. Mme. Hempel in Berlin has just signified to Mr. Gatti-Casazza her willingness to make her opening New York appearance in this rôle.

Others in the cast will be Mme. Gadski, as *Pamina*, and Pasquale Amato, as *Papageno*. Rudolph Berger, the Berlin Royal Opera tenor, will sing *Tamino*. This will be Mr. Berger's first appearance in opera in this country, though he studied in New York under Saenger. He will sing numerous heroic tenor rôles in the course of the season.

The New York production of "The Magic Flute" will be modeled after the elaborate Berlin revival of last season. Arturo Toscanini will be the musical director. It will be sung in Italian.

"The Magic Flute" has not been heard in New York since the first year of the management of Conried at the Metropolitan. Maurice Grau revived it in 1899 and Conried used the Grau scenery and costumes. When Felix Mottl was in New York he made a revival of "The Magic Flute," in German, with a cast including Mmes. Sembrich, Eames, Ternina, Fritz Scheff, Suzanne Adams and Carrie Bridewell and Messrs. Plançon, Campanari and Dippel.

Ysaye Booked for Eight New York Appearances

Eugen Ysaye, one of the greatest living masters of the violin, will be heard in his first recital on his coming tour of America at Carnegie Hall on November 19. He will give a second recital at the same place on November 26, and with him will appear Mary Garden, who will sing Gounod's "Ave Maria" to violin obligato by Mr. Ysaye. The Philharmonic Society will have Mr. Ysaye as its soloist on November 28 and 29, and on two Sunday evenings, December 8 and 15, he will play at the Metropolitan Opera House. His first orchestral appearance will be with the Philharmonic Orchestra on December 10, and on December 28 he will give a joint recital by Leopold Godowski, the pianist, at Carnegie Hall. A performance of the "Kreutzer" Sonata by the two artists will close the program.

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